THE STATUS OF DRAMA IN EDUCATION IN AN ONTARIO SCHOOL BOARD

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Abstract

Drama in education has been described as a valuable pedagogical medium and methodology, enriching child development in the cognitive, skill, affective, and aesthetic domains, and spanning all areas of curriculum content. However, despite its considerable versatility and cost-effectiveness, drama appears to maintain low status within the education system of Ontario. This thesis investigated teacher perceptions of both the value and status of drama in education in one Ontario school board. Data were gathered in the form of an attitude questionnaire, which was devised for the purpose of this research and administered to a stratified cluster sample of 126 teachers employed in the board's elementary schools. These data were then used to examine teacher perceptions based on their knowledge, attitudes, and self-reported behaviour in the classroom. Teacher characteristics of gender, teaching assignment, years experience, and courses taken in drama were also analyzed as potential determinants of teacher attitudes towards drama in education. Results of the study confirmed apparent discrepancy between teacher perceptions of the value of drama and its current educational status. It was indicated that what teachers value most about drama is its capacity to enhance creativity, social skills, empathy, personal growth, and problem-solving ability among students. Teachers attribute its low status both to school

and board priorities of time and resources, and to deficiencies in their knowledge and confidence in the planning, implementation, and evaluation of drama in the classroom. Teacher subgroup analysis revealed no significant differences in attitudes towards the status of drama in education; it did, however, suggest that both teachers who have studied drama and teachers with between ten and twenty years experience are most likely to value drama more highly than their colleagues. Recommendations proposed by the study include the provision of increased time and resource allotment for drama within the elementary curriculum as well as increased teacher training at both faculty of education and board inservice levels.

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CHAPTER ONE: BACKGROUND TO THE STUDY

Introduction

Until the middle of the 20th century, the scope of drama in education encompassed almost exclusively skill development in areas of voice and movement, as well as participation in theatrical productions. In more recent years, educators have recognized drama's capacity as a teaching and learning tool which incorporates the cognitive, affective, moral, aesthetic and social domains. The work of such educators as Peter Slade in the 1950s initiated an examination of drama as a medium for holistic child development through creativity, intuition, and self-expression (Courtney, 1974; Slade, 1954; Way, 1968). Its effectiveness in enhancing language skills has been acknowledged for almost two decades (Booth, 1987; Seely, 1976; Stewig, 1983). Several educators have reported its use in encouraging co-operative learning (Booth & Lundy, 1985; Tarlington, 1991) and in increasing both self-esteem and social skills (Day & Norman, 1983; McGregor, Tate, & Robinson, 1977; Theodorou, 1990). Drama as a teaching methodology has been implemented in the delivery of a diverse range of curriculum content, including English, environmental studies, history, science, mathematics, physical education, and foreign languages (O'Neill & Lambert, 1983; Seely, 1976; Stewig, 1983; Theodorou, 1990). More recently, drama has been investigated as a means to

promote sympathetic understanding of human problems and universal themes (Bolton, 1984; Davis & Lawrence, 1986; Johnson & O'Neill, 1984; Neelands, 1990).

Despite its versatility, however, drama appears to occupy very low status within the educational system, as reflected in the amount of funding, classtime, course offerings, and personnel allotted to it within the curriculum (Day & Norman, 1983). Various conjectures have been proposed to account for drama's low status in schools. Among these are its association with frivolity and non-serious pursuits (Bolton, 1984; Day & Norman, 1983); its non-traditional approach to students and learning (Neelands, 1984; Seely, 1976; Stewig, 1983); the absence of mandatory teacher training in drama (Davies, 1983; Seely, 1976); the demands that teaching drama makes on teachers (McGregor, Tate, and Robinson, 1977); the problems inherent in student evaluation in drama (Davis & Lawrence, 1986; Day & Norman, 1983); and current public priorities of job-readiness and basic skills building (Day & Norman, 1983).

A wealth of recent literature, most of it qualitative in nature, has described the many educational uses of drama. Several drama educators have also discussed its apparent low status within the school system. Lacking, however, has been systematically conducted quantitative research which either substantiates or repudiates many of the claims asserted. This study was undertaken in order to provide such a quantitative investigation of drama's perceived value and

status in education.

Focus of the Study

The study examined teacher perceptions of both the value and status of drama in education within the elementary schools of one medium-sized Ontario board of education, focusing on these specific questions:

1. What are the perceived uses of drama in education as revealed by teacher attitudes about its capacities for enhancing teaching and learning?
2. What is the perceived status of drama in education as revealed by teacher attitudes regarding its importance and emphasis in the curriculum?
3. Do teacher characteristics of gender, teaching assignment, years of teaching experience, and/or courses taken in drama affect attitudes towards drama in education?
4. What is the relationship between teacher attitudes towards the value of drama and its current status?

Rationale for the Study

Ontario Ministry of Education documents and mandates clearly recognize the educational value of drama. Both Drama in the Formative Years (1984) and Dramatic Arts: Intermediate and Senior (1981) identify the educational goals of drama as the development of personal resources

through active learning, the acquisition of an understanding of self in relation to others, the stimulation of a sense of enquiry and commitment to learning, the practice of oral and written communication skills, and the creation and appreciation of artistic pursuits.

Three important observations derive from an examination of these goals. First, the goals suggest that the essential aim of drama in education is the holistic development of the child rather than the delivery of specifically prescribed content material. Second, the areas of child development targeted are both extensive and diverse, including the intellectual, social, emotional, moral, and aesthetic domains. Third, the same articulated goals of drama in education, rephrased and expanded, are reproduced in the document Ontario Schools, Intermediate and Senior Divisions (OSIS) as the overall goals for education for the province of Ontario. One may be tempted to infer from these observations that drama offers a theoretically ideal resource for maximizing learning opportunities for students.

Current educational priorities would seem to strengthen this inference. Societal concerns about family breakdown, drug abuse, racism and other forms of prejudice, escalating crime statistics, gender issues sexuality, as well as eroding spiritual values, have compelled schools to confront the kinds of sensitive social, emotional, and moral problems that drama is particularly well-suited to examine. Recent

pedagogical trends encourage teachers to engage students in active, co-operative learning, the learning medium indigenous to drama. Furthermore, since drama requires no specialized materials or expensive resources, its appeal in these years of budgetary restraint has been enhanced by its cost-effectiveness.

Yet, despite these advantages, the enigma of its apparent low status has remained. Does drama truly occupy the low status in education that it has been purported to occupy? And if so, why?

The intent of this study was to gather and interpret information which would shed some light on the conundrum. Specifically, teacher attitudes were identified by their responses to a 50-statement Likert-type questionnaire, the format of which was adopted in order to translate attitudes into quantitative data available for statistical analysis.

It was decided to examine the attitudes of teachers rather than school administrators or policy makers because of the extremely important link between what teachers believe and what happens in their classrooms. Although educational guidelines and policy are both formulated and communicated in a top-down structure from the Ministry to the boards to the principals and finally to the teachers, it is ultimately the teachers who control the classroom implementation of mandated curriculum content and/or methodology. The teaching of drama provides an example of

such teacher control over implementation. Ministry of Ontario documents, OSIS for example, have established that for elementary level students, at least 110 hours per year are to be assigned to arts education in any combination of visual art, music, and/or drama. In many schools, either board or school administration have incorporated into the curriculum specific weekly time periods and course content for both music and visual arts instruction, while time and content allotment for drama are delegated to the classroom teacher's discretion. Consequently, the quantity, quality, form, and substance of drama engaged in by students often depends entirely on decisions made at the level of the teacher. One may assume that teacher attitudes have frequently determined both the extent and purpose to which drama has been presented as an educational offering to Ontario students. For that reason, an examination of teacher attitudes may be regarded as an important indicator of both the value and status of drama in Ontario schools.

Limitations of the Study

There appear to be four possible limitations to the study. First, the investigation examined the status of drama in education within one selected Ontario school board, and may not reflect conditions within others.

Second, possible demand characteristics of the attitude questionnaire may have encouraged certain participants to

respond in ways which do not reflect their true opinions. For instance, some teachers who do not value drama in education may have indicated that they do, if they perceived a positive response as the socially desirable one. In order to minimize this potential threat to validity, both confidentiality and anonymity of responses were assured to participants prior to administration of the questionnaire. As well, neither the introduction to the questionnaire nor the phrasing of any statements within it implied appropriateness of response.

A third limitation was potential experimenter bias, due to the fact that the investigator is a drama teacher who has already formulated opinions about the value and status of drama in education. With this potential threat to validity in mind, considerable care was used in the construction of questionnaire statements, and participants were invited to indicate highly negative as well as positive opinions about drama in education.

Fourth, the psychometric properties of the questionnaire, devised for the purpose of this particular investigation following an exhaustive search of the literature which failed to yield a satisfactory existing instrument, are unknown. Although the questionnaire was both field-tested and revised twice, practical restraints made an extensive examination of the reliability and validity of the instrument unfeasible.

Towards a Definition of Drama in Education

Drama engages students in a wide variety of both mental and physical activities, involving interactions which may be either rehearsed or spontaneous. Because of drama's diversity of both form and substance, clarification of elements which characterize an activity as an example of drama is warranted. The following definitions from educators and theorists are thus offered.

The Attleboro Conference of 1973 identified drama as the metaphoric representation of concepts and persons in conflict, in which participants are required either to imaginatively project themselves into identities other than their own through enactment, or to empathize with others doing so. The dramatic action is structured, occurs in real time and space, typically demands intellectual, physical, and emotional engagement, and yields insights into the human condition.

The Ontario Ministry of Education document Drama in the Formative Years (1984) described drama as a form of experiential, active learning in which children explore and express their thoughts, their values, and their feelings in a controlled play-based learning mode. O'Neill (cited in Morgan & Saxton, 1987) characterized drama as a means of collective enquiry and exploration wherein learning occurs through processes of student co-operation, interaction, and

participation. Neelands (1990) suggested that drama comprises the direct experience shared when people imagine and behave as if they were other than themselves in some other place and at another time.

Thompson (1992) quoted from the New South Wales Certificate Syllabus in drama:

> Drama is a form of action in which some aspects of human experiences and situations are portrayed; it is an exploration of experiences and situations through enactment. In drama, students learn about themselves and others by creating characters and situations. (p. 14)

Also from Australia, O'Toole (1992) quoted from the Queensland curriculum:

> The art form of drama is the dynamic embodiment of events involving human beings. It comprises a group of people agreeing to suspend their disbelief in order to be other than themselves in a fictional context. If they enact the events in front of others who accept the fiction, the drama becomes theatre. (p. 19)

Although perhaps differing in emphasis and semantics, the examples above share components which constitute the fundamental elements of drama in education. These include:

a) a structured exploration

b) of human experiences and situations

c) through a process of enactment

d) accomplished in role and/or in the pretence of a different place/time

e) by use of the imagination

f) entailing willing suspension of disbelief

g) and demanding active engagement from participants

h) who usually negotiate and share in the experience as it unfolds.

For the purpose of this research, teachers were provided with a brief operational definition of drama as the imaginative adoption of a role, not necessarily for the purpose of performance in front of an audience. Students were to be regarded as engaging in dramatic activity whenever they spoke, listened, interacted, wrote, or reflected in role.

Summary

Much qualitative literature has discussed both the educational value of drama in education and its paradoxically low status with the educational system. This study was conducted in order to address a lack in the research; namely, a quantitative examination of drama's value and status in schools. In this investigation, both value and status were determined by teacher responses to a Likert-type questionnaire, developed for the purpose of the study and administered to elementary level teachers within a medium-sized school board in Ontario.

The first chapter of this thesis introduced the purpose and the rationale for the study. Chapter Two reviews literature which describes the educational uses of drama and suggests factors related to its apparent low status. Chapter Three outlines the procedures and methodology used

in the study. Analysis of results and educational implications are offered in Chapters Four and Five respectively.

CHAPTER TWO: A REVIEW OF THE LITERATURE

The Value of Drama in Education

Current trends in drama in education owe much to the seminal works of two pioneers of the 1950s and 1960s, Peter Slade and Brian Way; thus, it is with a very brief overview of their groundbreaking contributions that this review of the literature will begin.

Published in 1954, when educational drama consisted almost entirely of speech training and theatrics, Peter Slade's Child Drama established a new focus for drama in education in abandoning the performance mode of theatrical presentation and calling attention to drama's efficacy as a natural learning medium for all children. Like Piaget, Slade recognized that it is through play that children formulate concepts and understanding of the world around them. Unlike Piaget, Slade emphasized that play is essentially dramatic in both its structures and forms. During play, as in drama, participants assume various roles, enact a variety of situations, and substitute elements of the immediate environment for those of an imagined one.

> Cleanliness, tidiness, gracefulness, politeness, cheerfulness, confidence, ability to mix, thoughtfulness for others, discrimination, moral discernment, honesty, loyalty, ability to lead companions, reliability, and a readiness to remain steadfast under difficulty are all results of prolonged and correct drama training. (p. 125)

Slade's claim, immodest as it may seem, served as a precursor of later claims for the far-reaching benefits of

drama to the learner.

A disciple of Slade, Brian Way emerged as a leading figure in drama in education during the 1960s, and, like Slade, Way conceived a landmark publication, Development Through Drama (1967), which both influenced and guided teachers across two continents for over a decade. Way stressed the capacity of drama to develop in the learner skills of concentration and sensory awareness, as well as creativity and intuition. Although his emphasis on teacher-centred exercises has recently been criticized (Bolton, 1984), Way retains his place as a leading figure in the history of drama in education, due in part to his sensitivity to the expressive and creative needs of children and his dictum to "begin where they are."

According to Davies (1983), since Way's publication "a number of books have been published on drama in education which have completely redefined the subject and placed it squarely in the centre of the curriculum" (p. 1). For proponents of drama in education over the past twenty years, its pedagogical uses range across the cognitive, skill, and affective modes of learning to include such diverse areas as the enhancing of literacy and verbal fluency; the bringing to life of factual information and concepts from various subject areas; the development of socialization through negotiation and co-operative problem-solving; the exercising of imagination and spontaneous creativity through commitment

and engagement; and, of prime interest to many theorists today, the encouraging of empathetic understanding of basic human themes and universal conflicts.

The use of drama to enhance oral language skills has been discussed in detail by both Seely (1976) and Stewig (1983). Seely contended that schools have traditionally emphasized written language, while mostly neglecting to recognize the importance of oral fluency (p. 23). He outlined a progression by which drama may extend students' experience of oral language through role-playing stages of imitation, illustration, and expression. Seely explained that the first stage, imitation, constitutes a universal exploratory behaviour of childhood which may be transferred from the playground to the classroom. In reproducing this natural model of imitative behaviour, structured drama provides opportunities for children to communicate through the enactment of roles, relationships, and problems. By introducing imaginary situations that go beyond daily experiences, drama encourages increased language comprehension and fluency.

Maturation replaces imitative role-play with what Seely called the illustrative model. While for younger children imitation is an engrossing end in itself, for older students role-playing becomes a means to communicate ideas and themes about human behaviour by presenting realistic cases of imagined interpersonal relations. Drama allows participants

to offer examples of behaviour as either support or illustration of rules and conditions of human social activity. Further sophistication progresses students from the illustrative to the expressive stage of drama. Here, the aim continues to involve communication about the human condition; however, the message communicated includes individual interpretation or comment on social interaction, rather than a necessarily realistic re-enactment of it. At this stage, the student consciously selects and manipulates various theatrical devices in order to evoke emotional power and mood.

Seely also addressed the importance of paralinguistic elements of oral communication. He suggested that drama supplies valuable opportunities for examining and analyzing such facets of interaction as direction of gaze, facial expression, vocal effects, gesture, posture, and positioning. In combining linguistic and paralinguistic components, the presentation of a role thus includes both visual and aural cues, the planned and deliberate expression of which may enhance understanding of the personal and social context of oral communication.

Like Seely, Stewig stressed drama's capacity to encourage both oral language proficiency and awareness of the paralinguistic aspect of communication. He provided examples of instances in drama which might demand that students create spontaneous oral dialogue, and discussed

benefits of each exercise to the participants. Through their work in role, students were observed to express emotion in a controlled environment, to exhibit reasoning powers in the selection of their words and actions, and to gain empathy and tolerance for people unlike themselves.

Stewig also suggested that drama adds interest and vitality to the reading program. Like Seely, he proposed that students begin their dramatizations in imitation of what is already provided, namely by acting out the events of the story in role. From this imitative mode, students are encouraged to progress towards extending or expanding the given content. For instance, they may project the story forwards or backwards in time, or they may explore the lives of characters in contexts different from those in the printed narrative, probing into physical, social and psychological facets in order to better understand actions and motivations. Such activity builds confidence in the students' ability to formulate inferences from given circumstances, and to particularize rather than stereotype characters, hence further encouraging the development of understanding and tolerance.

The findings of several researchers support the claims of both Seely and Stewig that drama encourages language development. Noble, Egan, and McDowell (cited in Stewig, 1983) demonstrated an increase in verbal fluency among primary-aged minority children following systematic training

in creative drama. Robbins (1988) demonstrated that drama used as methodology in secondary English programs was associated with increased higher-order thinking and decreased topic-irrelevant thought. Wagner (1976) identified positive effects of drama on elementary children's reading, writing, and oral language. Bidwell (1990) discussed the use of drama in the intermediate years to improve reading comprehension and student motivation.

Byron (1986) reported on an Australian research project which monitored the various uses and functions of student language in the classroom. Results indicated that in most circumstances, student classroom language was overwhelmingly informational, demanding communication of concrete factual course content. In drama, however, analysis of student language revealed that 50% of verbal communication was interactional and expressive, rather than informational. Further analysis indicated that the interactional and expressive forms of language were more abstract, complex in syntax and structure, and logical in sequence than the informational language, which tended to remain concrete, simple in structure, and chronological in sequence.

Like Byron, Booth (1987) explained that drama provides opportunities for students to engage in talk that is expressive, interactive, and reflective, as well as informational. He contended that the primary aim of drama is to help children extract meanings from experience, and

"communicate those meanings in the form of efficient, coherent response" (p. 15). He suggested that drama facilitates a wide variety of language uses, encouraging "exploration, negotiation, clarification, explanation, persuasion, and prediction" (p. 4).

As Stewig has suggested:

> It seems possible to justify including drama as an integral part of the elementary curriculum because of the way it leads to knowledge about language and the development of language skills. A teacher interested in doing drama with children should be able to convince parents, supervisors, and principals of the validity of drama by emphasizing the contribution drama makes to the language arts curriculum. Drama can provide an approach to enrich the learning in the reading program, the literature program, and the areas of oral language development, nonverbal communication, vocabulary development, listening skills, and creative writing. (p. 110)

In a similar manner that drama may be used as a medium for enhancing language skills, it may also contribute to content and skill mastery in several other subject areas, including history, environmental studies, physical education, and the sciences. O'Neill (1982) commented on the recent interest and acceptance of drama as educational resource in the social sciences, suggesting that the use of drama helps to "give significance to the activity, strengthen the commitment and belief of the pupils, and increase their willingness to work seriously and constructively" (p. 16). McCaslin (1987) suggested drama strategies for primary teachers whereby students develop body awareness and spatial perception. Heinig (1987)

outlined specific techniques for incorporating drama into the history curriculum. Stewig (1983) reported on a number of suggestions for implementing drama in science, math, physical education, and social science programs. Erickson (1988) demonstrated that techniques of drama in education may be used to stimulate learning across the curriculum. Tarlington (1991) reported that drama may be used to enhance learning in any area of inquiry-based curriculum, particularly social studies, literature, language arts, and science.

Skill acquisition in the areas of both problem-solving and socialization has long been recognized as a beneficial by-product of the kinds of interactions and negotiations demanded by work in drama. Watkins (cited in Day & Norman, 1983) suggested that the primary function of drama is to promote social change, since it entails that participants face shared problems, call upon co-operative procedures for dealing with these problems, and employ accepted social values as prescriptive guides to their behaviour. O'Neill (cited in Day & Norman, 1983) identified as a fundamental essence of drama its social, interactive function in the development of social skills, in the cathartic response to vicarious provocative experience, and in the therapeutic value of working through social situations in context. Booth and Lundy (1985) addressed the opportunities in drama for listening, giving and taking, leading and following,

offering ideas and respecting those offered by others, sharing and negotiating responsibility. Tarlington (1991) discussed the essentially social, co-operative and collaborative nature of dramatic activity, especially in its requirement for group problem-solving and decision-making. It is important to note that the type of learning here discussed goes beyond content-specific factual information, and becomes a basis for acceptable social interaction and effective problem-solving strategies across settings and classroom subject material.

> Drama enables children to be more aware and more effective in corporate decision-making. They should also learn to be more aware of how individuals react to others and the ways in which individuals contribute to the overall activity of the group. As children improve in working together in this way, development should be seen in terms of the speed with which they get down to work, how they form their criteria for the quality of their work, and how as a group they assess the success of their activities. (McGregor, Tate, & Robinson, 1977)

In using drama to encourage language development, to teach subject-specific content material, to promote social skills, and to enhance problem-solving ability, teachers are employing it with various pedagogical ends in mind that are not inherently related to the dramatic experience. Rather, they are viewing drama as an effective methodological strategy. And, indeed, it may be argued that drama's demonstrated efficacy in this capacity constitutes sufficient grounds for warranting its inclusion in the educational experiences of all children. Yet, some of the most convincing arguments for drama in education are

expressed by those who concentrate on the unique learning that is transmitted from within the dramatic experience itself, learning that cannot be achieved as potently by any means other than drama. Peachment (1976) claimed that the aim of drama in education is the stimulation in students to a deeper understanding of themselves and others. Such learning has been termed "drama for understanding" (Bolton, 1979).

According to Bolton (in Davis & Lawrence, 1986), drama for understanding provides the most powerful means available within the educational system:

> To help children to understand so that they are helped to face facts and interpret them without prejudice, so that they develop a range and degree of identification with other people; so that they can develop a set of principles. (p. 8).

In other words, through drama, children gain empathetic awareness of basic human issues, struggles, and values. Another proponent of drama for understanding, Courtney (1974, 1980), advocated the use of drama to explore the human search for moral values, to investigate ethical possibilities, to impart meaning to experience through the concretization in action of concepts and feelings. He contended that the innate human capacity to "re-play" various contexts, circumstances, and situations constitutes the most natural and pervasive form of learning about human beings in their environment that we ever experience (1974).

Heathcote (in Johnson & O'Neill, 1984; Wagner, 1976)

stressed the value of drama for understanding in clarifying values and broadening the awareness of human themes. According to Heathcote, educational drama invites students to examine social situations, concepts, and human problems by vicariously and imaginatively "living through" them. In adopting a role, pupils bring to bear their own past experiences and beliefs, assimilating them into the imaginary situation, and possibly modifying them as a result of the drama. Drama's specific appeal lies in its ability to isolate a problem within a concrete framework of place, time, and circumstance, allowing participants to explore the problem actively within its own environment, to make immediate decisions based on the imaginary context, and to live through the consequences of those decisions within the security of the knowledge that the events are not really happening. As Tarlington (1991) explains, drama in education "aims at promoting a change of understanding or insight for the participants" (p. 9).

O'Neill and Lambert (1982) succinctly summarize the notion of drama for understanding:

> The most significant kind of learning which is attributable to experience in drama is a growth in the pupil's understanding about human behaviour, themselves, and the world they live in. This growth in understanding, which will involve changes in customary ways of thinking and feeling, is likely to be the primary aim of drama teaching. (p. 13)

Far-reaching as Peter Slade's assertions about the value of drama in education may have seemed in 1954,

Theodorou (1990) echoed many of his fundamental claims almost forty years later:

> If I have a philosophy of drama, it concerns the development of personality. Young people should acquire social and life skills through drama. We endeavour to bring out positive aspects of personality: self-confidence, a tendency to listen actively, a sense of humour, the ability to relate more easily to others - possibly because one is more at east with oneself. Drama is about instilling the desire to communicate. It is about losing inhibitions. It is about feeling the confidence to express your own point of view. In skilled hands, it can be used as a positive and illuminating method of creating a more conscious and tolerant group of human beings. (p. 2)

The Status of Drama in Education

Both Davies (1983) and O'Neill (in Morgan & Saxton, 1987) have remarked that the use of drama as an educational tool is not as widespread as one would suppose, given the extent to which its usefulness has been confirmed by both research and observation. Robinson (in Day & Norman, 1983) ascribed low status to drama in education based on several indicators of status within schools, namely the extent to which classtime, compulsory course offerings, funding, and personnel are allotted to it within the curriculum. Bolton (1984) claimed that vast numbers of schools offer no drama at all, that drama has never been established in any permanent way in the school system. Stewig (1983) reported that drama exists on the periphery of the school curriculum, that more than two thirds of junior division teachers devote less than 5% of classtime to drama activities. Courtney

(1980) asked, "Why, if drama is such an important element of all that we do, has its influence not spread more quickly?" (p. 3).

Several factors have been suggested as contributors to drama's low status in education. The first is its association with "play" and non-serious activity. Bolton (1984) contended that the notion of acting as play confers to it frivolous or trivial status in antithesis to what is considered worthwhile endeavour. He discussed the pejoratives regarding drama that are embedded in the English language, in the negative connotations of such phrases as "acting out," "putting on a show," "making a scene," all of which imply unstructured, uncontrolled, and inappropriate behaviour. Watkins (in Day & Norman, 1983) noted that drama's kinship to game-like behaviour may lead to a false conclusion that it is activity engaged in solely for the sake of frivolity and escape from reality, while Heathcote (in Johnson & O'Neill, 1984) suggested that many educators view drama as nothing more than amateur theatrics. Seely (1976) discussed the response to a drama lesson from certain English teachers who questioned whether children could possibly have learned meaningful concepts in a setting in which they were also obviously enjoying themselves. Bolton (in Davis & Lawrence, 1986) acknowledged that the excitement level which can be generated in a drama class may appear unproductive at best, while Courtney (1980) noted that the

sight of students who are active, happy, and excited somehow opposes the puritan ethic of the Western worldview, which has established a dichotomy between activities which are enjoyable and those which are worthwhile.

A second factor associated with drama's low status is its pronounced deviation from traditional models of teaching and learning. Bolton (1984) recognized that traditional teachers view drama with suspicion. He explained that for traditional teachers, schools emphasize the objectification of knowledge as a set of facts, external to the learner, transmitted by the teacher and/or texts. He contended that the transmission paradigm of pedagogy, being the most popular level of knowledge addressed by our school system, is only minimally served by drama, which touches the individual to a large extent by means of the affective domain. Morgan and Saxton (1991) recalled traditionalist educational metaphors of learners as sponges, jugs, and blank slates, all passive receptacles of transmitted information. They suggested, as Bolton had, that schools concentrate primarily on the cognitive and psychomotor development of students, while largely ignoring their affective growth. Similarly, Heathcote (in Johnson & O'Neill, 1984) observed that schools operate persistently through a "body of knowledge" approach, and Robinson (in Day & Norman, 1983) described schools as traditional, conservative and resistant to innovation. Stewig (1983)

suggested that traditional school structures condition both teachers and students to assume specific duties and behaviour while accomplishing specific tasks within the classroom; thus, learning experiences which allow children to experiment actively with ideas in informal oral situations appear almost silly when attempted.

Neelands (1984) stated:

> As teachers, we tend to value and promote those forms of knowledge in which objectivity and the establishment of impersonal truth have a special learning value. In schools that foster a traditional curriculum, superior status is often attaching to those disciplines/forms of knowledge which clearly separate the scientific (in the broadest sense) from the personal and intuitive. The message that comes across is that learning through disciplines that value objectivity is more reliable, desirable, and useful than learning through disciplines that combine cognition with personal, usually affective, responses. (p. 3)

Day (in Day & Norman, 1983) explained the non-traditional role of the teacher in a drama class. He outlined the differences between "transmission" teachers and "interpretation" teachers. Transmission teachers view knowledge as a set of content and criteria extracted from public disciplines, students as uninformed acolytes who must conform to the criteria of the discipline, and teachers as the evaluators of student progress. Interpretation teachers consider knowledge as the knower's ability to organize ideas, students as interpreters of reality based on their own prior knowledge, and teachers as facilitators who structure situations, allow the learner to reshape opinions by assimilating new information. Successful teaching of

drama, reported Day, demands that teachers adopt an "interpretation" approach, while the traditionalist functions in the transmission mode. More recently, Tarlington (1991) recognized that, in using drama, the teachers must shift roles from traditional curriculum dominator to less controlling collaborator and guide.

Seely (1976) explained that the traditionalist concept of appropriate student behaviour precludes the kind of classroom organization best suited to drama. Describing traditionalist teachers' view of group work, he wrote:

> They believe that it encourages too much talking and consequent indiscipline. Although they may not be aware of it, they still have before them the model of the traditional classroom with its desks in rows and the teacher's desk placed on a dais at the front...They want to see written work coming out of every possible lesson, because they still believe that work equals quiet plus writing. Since drama does not generally involve much in the way of writing and necessitates a lot of noise, the traditionalist view tends to be that not much work is going on either. (p. 29)

A related issue which may contribute to the low status of drama in education is the lack of mandatory teacher training in the structuring and implementation of drama lessons. O'Neill (in Morgan & Saxton, 1987) identified the need for training to provide teachers with the skill of creating significant learning experiences through drama. Based on his observations as a primary consultant, Davies (1983) reported that while teachers are aware of the potential benefits of drama in their classrooms, they are unsure about how to teach it. Seely (1976) identified the

most frequent reasons given by teachers for not using drama in their classrooms as concerns about discipline and noise, and lack of confidence in knowing exactly how to initiate and then progress through a drama lesson. MacGregor, Tate and Robinson (1977) discussed the need for both preservice and inservice teacher training in the planning and implementation of drama.

Certainly one factor which plagues both novice teacher of drama and specialist alike is the difficulty in evaluating student progress. Indeed, the complex nature of assessment and evaluation of student achievement in drama persists as a thorny issue for both practitioners and theorists. Burke (1992) reported that problems of evaluation in drama have occupied many drama educators in recent years (p. 10); Taylor (1992) claimed that questions of assessment in drama in education are so complex that they are rarely dealt with in the literature (p. 2); and Wilkinson (1992) proposed that drama assessment procedures continue to elude practitioners (p. 24). In earlier publications, Morgan and Saxton (1987) observed that many drama educators find evaluation and assessment difficult to structure (p. 189); and Vernon (in Day & Norman, 1983) commented that the area of assessment and evaluation in drama is riddled with complexity (p. 139).

Relevant literature suggests several specific assessment concerns of drama educators, many of which

pertain to fundamental characteristics of the dramatic experience. First is the issue of the affective nature of drama, and the lack of readily available, reliable assessment instruments which measure affective student development. Bolton (in Davis & Lawrence, 1986) drew attention to the problem of evaluating creativity, spontaneity, sensitivity, decision-making, and self-esteem, calling the need for assessment tools to monitor progress in these personal growth areas the challenge for teachers who use drama.

Exacerbating the problem of assessment in drama is the internal, at times invisible, component of student involvement in the dramatic experience. The Ontario Ministry of Education document Drama in the Formative Years (1984) recognized that in evaluating student achievement in drama, "one is attempting to assess the nature of an internal and personal process--of an inner experience--as well as to judge the external and public form." Tarlington (1991) noted that students who do not contribute overtly to a drama may be intensely absorbed, involved both cognitively and affectively, while the most outgoing participant may be deriving less from the experience than the one who appears shy and reserved (p. 117). As Morgan and Saxton (1987) suggested, it is perhaps the heuristic rather than the technological nature of drama which at present poses difficulties in determining a systematic and accurate

approach to assessment of the internal processing that propels student speech and action in drama, distinguishing between quality and quantity of behaviour exhibited.

A third assessment problem derives from drama's ephemeral nature. Drama does not often generate tangible, concrete products which are available to the teacher for leisurely or reflective evaluation in the quiet and calm of a classroom empty of students. Rather, as O'Toole (1992) observed, it exists in action rather than on a canvas or a written page. Thus, assessment of student achievement in drama must often take place at the same time as the dramatic activity is unfolding. Such monitoring of evanescent experience entails observing and somehow recording accurate assessment data almost concurrently, while keeping track of more than one factor at once, more than one participant at once. Meanwhile, the pace of classroom procedures and the continuum of the dramatic structure must be maintained as well.

As Tarlington (1991) explained, the essentially social nature of student work in drama poses a fourth difficulty for evaluation purposes. Learning in drama is accomplished primarily as a shared endeavour, with group experience as a fundamental element. This social aspect of drama raises a number of questions related directly to evaluation procedures, tools, and standards. For example, in group achievement, does each member of the group receive the same

mark? If so, may one imply that all participants have contributed equally and are equally deserving? If not, how is it possible to assess accurately any individual's contribution to a combined effort? If tasks are to distributed and shared by group members, how are standards of evaluation maintained when each participant may engage in different activities, varying in levels of difficulty? Concerns such as these constitute basic questions regarding both accuracy and fairness of student evaluation.

A fifth evaluation problem relates to the process/product dichotomy which has triggered debate about the purpose of drama in education for a good part of the twentieth century. Should educators emphasize the learning acquired through the process of formulating ideas and negotiating expressive means of communicating them? Or rather, should they stress the presentation of a final product, a theatrical statement that has been rehearsed and polished for performance? Burke (1992) described the "problem of differing philosophies" (p. 12) which has generated "poles apart" evaluation procedures, one concerned with the holistic development of the participants and the other with their theatrical skills. Educators who stress process over product may be accused of fostering personal student growth at the expense of fundamental subject content, of ignoring the skills of theatrical performance which characterize theatre as an art form. Educators who

stress product over process may be accused of elitism, of catering unfairly to the skills of the talented few, while ignoring drama's potential to facilitate personal growth and understanding for all students.

Clearly, the issue of evaluation in drama is anything but simple. Morgan and Saxton (1986) devoted a chapter of their text, Teaching Drama: A Mind of Many Wonders to a discussion of the importance of establishing clearly identified evaluation and assessment methods, urging that valid techniques form an essential component of a successful drama program. Day and Norman (1983) related the issue of evaluation and assessment to the status of drama in education, suggesting that teachers of drama "must be prepared to enter the combative, intellectually rigorous exercise of clarification, explanation, synthesis, and evaluation which is required to create a public awareness of the significance of drama in the curriculum" (p. 2).

Finally, current trends in public and educational priorities may also contribute to the inferior status of drama in education. Both Peter Slade in the 1950s and Brian Way in the 1960s embraced the notion of child-centredness in advocating drama as a means of development through creative self-expression. Both viewed the teacher as nurturer, whose task it is to create an environment in which natural growth will bloom. The progressive atmosphere of the 1960s heralded vast expansion of drama in education, both in

Canada (Crampton, 1972) and in Britain, as views of child-centred education were allowed expression. Yet, according to Bolton (1984),from the 1960s onward, several educators have harboured suspicion and fear of drama. Robinson (in Day & Norman, 1983) wrote of a reaction in the 1970s to the progressive innovations of the previous decade, due to a perceived decrease in basic skills of literacy and numeracy. Spending cuts and declining enrolments further contributed to the call for a return to more academic and conservative approaches to the curriculum. Robinson referred to the emergence of public priorities which emphasize mastery of basic skills, development of cognitive ability, and preparation for the workforce. Thus, schools are currently encouraged to relate courses more closely to the needs of the marketplace, while the arts have been ascribed secondary status, as recreation or leisure pursuits, assumed to bear no relation to productive mainstream curriculum concerns. Dorothy Heathcote (in Johnson & O'Neill, 1984) reiterated this sentiment while she conjectured that drama is undervalued in today's schools because it does not result in tangible end-products recorded on paper or as concrete items. Finally, Bolton (1984) expressed the contentious assertion that child-centred education in any form has never truly gained acceptance in Western educational thought.

Literature Review Summary

A curious enigma emerges from a review of the literature on drama in education. Research has clearly described drama as a valuable learning medium and teaching methodology, spanning diverse areas of curriculum content and enhancing child development in the cognitive, skill, and affective domains. Yet, just as clearly, research has described drama's low status within the educational system, calling attention to distinct factors associated with its inferior status position. As also demonstrated in the literature review, most documentation of the value and status of drama in education is qualitative in nature, derived from testimonials, reports from drama educators, interviews, class observations, and reflections. The present study was conducted because no research in Ontario had previously examined quantitatively the paradox of drama's apparently highly perceived educational value and low status. The procedures and methodology used in the study are outlined in Chapter Three.

CHAPTER THREE: METHODOLOGY AND PROCEDURES

The literature review of Chapter Two introduced the paradox of drama's reported high value and low status as an educational resource. Chapter Three outlines the methodology used to investigate this paradox quantitatively. Discussion of the attitude questionnaire administered, the population and sample investigated, data collection, recording and analysis procedures follow.

Development of the Attitude Questionnaire

For the purpose of this study, an instrument was required which could measure teacher attitudes about both the value and status of drama in education. When a search of pertinent literature yielded no satisfactory existing instrument, it became necessary to develop one.

In order to quantify responses, a questionnaire format was adopted, using a 5-point Likert scale in which categories of "Strongly Agree," "Agree," "Neutral," "Disagree," and "Strong Disagree" were provided for each statement presented. An initial draft of 80 statements was compiled, wherein each statement related to one of either nine value factors or nine status factors. Statements about value elicited opinions regarding drama's educational use in the nine areas of:

a) language development

b) social skills

c) delivery of curriculum content in various subject areas

d) creativity and expression

e) problem-solving

f) physical (motor) skills

g) theatre (performance) training

h) personal growth

i) development of empathy, values, and principles.

Statements about status related to the nine areas of:

a) the perceived seriousness of drama as an educational activity

b) class-management concerns

c) teacher training opportunities in drama

d) the demanding nature of teaching drama

e) issues of evaluation in drama

f) class time priorities

g) school and board priorities

h) the perceived importance of drama as an education resource

i) teacher level of comfort and interest in using drama.

In order to minimize demand characteristics of the questionnaire, statements were constructed without the use of negatives which may either have confounded interpretation or indirectly suggested the response favoured by the investigator. As a result of this procedure, in many instances a response of "Strongly Agree" represented the most highly positive attitude, while in other instances a response of "Strongly Disagree" indicated the most highly

positive attitude. For example, in the statement "Drama class improves oral language fluency," a response of "Strongly Agree" indicates the most highly positive attitude; in the statement "In drama the teacher has to give up too much control of the class," a response of "Strongly Disagree" indicates the most highly positive attitude.

The initial draft of the questionnaire was tested on a group of six teachers, two males and four females, spanning the primary, junior, and intermediate divisions. Teachers involved were all employed by different boards of education; none were employed by the board participating in the study. Following completion of the questionnaire, each teacher was interviewed to determine the suitability of questionnaire items, and to elicit suggestions regarding potential statement rephrasing, re-organization, additions, and/or omissions. A revised second draft of 60 statements was completed by another group of three teachers. This draft was edited to a final compilation of 50 statements and then scrutinized by Dr. K. Kirkwood of Brock University.

Description of the Questionnaire

The final version of the questionnaire consisted of

Section B elicited teacher responses on a five-point rating scale of 50 statements about drama in education. Eighteen statements probed attitudes about the value of drama in education; 32 statements related to issues of status. For 34 statements, a response of "Strongly Agree" expressed the most positive attitude; for 16 statements, a response of "Strongly Disagree" expressed the most positive attitude. Each of the 50 statements was linked to one factor of either value or status. Table 1 summarizes the categorization of questionnaire statements related to drama's educational value. Table 2 summarizes the categorization of questionnaire statements related to drama's educational status.

Section C first asked the teachers to approximate the amount of time they allot to drama in their classrooms. Four options were provided: no use of drama; drama used less than one hour per week; drama used approximately one hour per week; and drama used more than one hour per week. This section also invited teachers to identify what they consider to be the most problematic or difficult aspects of implementing drama in their classes, and to suggest means by which the use of drama as an educational resource might be improved. (A copy of the final version of the questionnaire is found in Appendix C.)

Table 1

Categorization of Attitude Questionnaire Value Statements

	Value Categories	Related Questionnaire Statements
v1	Language Development	Drama class improves oral language fluency. Drama class improves written language fluency.
v2	Social Skills	Drama class promotes the development of social skills. Drama fosters co-operation among students.
v3	Delivery of Various Curriculum Content	Drama is useful in teaching environmental studies. Drama is useful in teaching math.
v4	Creativity and Expression	Drama allows students to express creativity. Drama allows students to express themselves imaginatively.
v5	Problem-Solving	Drama class encourages the growth of problem-solving skills. Drama encourages students to devise different solutions to conflict situations.
v6	Physical (Motor) Skills	Drama class promotes fine motor skills. Drama classes train gross motor skills.

(Table continues)

Table 1 (Continued)

Value Categories	Related Questionnaire Statements
v7 Theatre (Performance) Skills	Drama's most important function is teaching students how to perform on stage. The major aim of drama in education is the training of acting skills.
v8 Personal Growth	Drama builds self-confidence in students. Participation in drama improves student concentration.
v9 Development of Empathy, Values, and Principles	Drama is a good medium for values education. Through drama, students gain an understanding of different human problems.

Table 2

Categorization of Attitude Questionnaire Status Statements

	Status Categories	Related Questionnaire Statements
s1	Perceived Seriousness of Drama as an Educational Activity	Drama is an education frill.
		Drama's place should be as part of an extra-curricular program only.
		Assessment in drama should be included on report cards.
s2	Classroom Management Concerns	In drama, the teacher has to give up too much control of the class.
		Drama classes are difficult to control.
		I am bothered by the unstructured nature of drama classes.
		The noise level generated by drama classes concerns me.
s3	Teacher Training Opportunities	I received adequate pre-service instruction in drama at teachers' college.
		Ministry documents on drama in education have been made available to me.
		Within my present school board there are sufficient in-service opportunities for teachers to learn about drama.
		Drama should be a mandatory component of teacher training.

(Table continues)

Table 2 (Continued)

	Status Categories	Related Questionnaire Statements
		Teachers at my school are provided with sufficient resource information to teach drama adequately.
s4	Demanding Nature of Teaching Drama	Teaching drama is exhausting.
		It is more time-consuming to prepare for drama than for most other subjects.
s5	Evaluation issues	Evaluation of student progress in drama is more difficult than in most other subjects.
		Teachers have precise evaluation criteria for assessing student progress in drama.
s6	Class Time Priorities	Drama is too time-consuming to implement.
		Time spent on drama interferes with useful teaching time.
		I do not have the time to use drama with my class.
s7	School and Board Priorities	I am encouraged by consulting staff to use drama in the classroom.
		I am encouraged by board administration to use drama in the classroom.
		Drama is a high priority at my school.

(Table continues)

Table 2 (Continued)

	Status Categories	Related Questionnaire Statements
		Drama is a high priority within my school board.
		I am encouraged by my principal to use drama in the classroom.
s8	Perceived Importance as an Educational Resource	Drama is a valuable educational resource for all students.
		Drama should be compulsory for primary students.
		Drama should be compulsory for junior students.
		Drama should be compulsory for intermediate students.
s9	Teacher Level of Comfort and Interest	Teaching drama makes me feel uncomfortable.
		Drama should be taught by a consultant drama specialist only.
		I would like to learn more about using drama in the classroom.

Population and Sample

The target population for the study consisted of elementary school teachers within a specific medium-sized public board of education. A sample size calculation for standardized scores determined that 100 respondents represented a sufficient number to generate results within a confidence interval of 1/6 of a standard deviation nineteen times out of twenty. In order to ensure that the sample compared as closely as possible to the target population, a stratified cluster sampling procedure was used to identify the potential subjects. Stratification was warranted by the fact that the participating school board is divided into five distinct geographical regions called families of schools. The population of teachers was stratified in order that the proportion of potential subjects within each of the five school families accurately reflected the proportion of the entire target population within each of the five families. Clustering of subjects resulted from a stratified random selection of schools rather than teachers. In other words, clusters of teachers, all employed with randomly selected schools stratified proportionately according to family, became potential subjects of the study.

The actual process of school stratification by family and subsequent selection of schools involved in the study was performed by Dr. John Clipsham, Consultant for Research and Evaluation for the participating school board. From the

five school families, he selected a stratified sample of thirteen schools, employing 189 elementary teachers, representing approximately 23% of the total number of elementary teachers currently employed by the board.

Data Collection

At the outset of the study, permission was granted by the appropriate school board official to conduct research using board teachers as subjects. (A copy of the document "Agreement Respecting Educational Research" is included in Appendix A.) Following the selection of schools for the study, principals were initially contacted by Dr. John Clipsham in order to obtain permission to administer the questionnaire to their teachers during a staff meeting. After all principals contacted had granted their consent, Dr. Clipsham notified the investigator of the identity of the schools selected to participate in the study.

The principals were then telephoned by the investigator, who explained the format of the questionnaire. After the telephone conversations, written instructions were sent to each principal in a package which also contained the questionnaires for their staff. Principals were asked to read the following instructions to teachers prior to their completion of the questionnaires:

1. The questionnaire you have been asked to complete elicits information about your views of drama in

education. For the purpose of this research, regard drama as the imaginative adoption of a role, not necessarily assumed for the purpose of performance in front of an audience. Students are to be considered as engaged in drama during any activity in which they speak, listen, interact, write, or reflect in role, while pretending to be either someone or something else, somewhere else, or sometime else.

2. The purpose of this questionnaire is to gather accurate information about teacher attitudes. There are no correct answers. Please provide your honest opinions to the statements presented.
3. Please respond to all questions in Part A and Part B of the questionnaire, and be as specific as possible in your responses to Part C.
4. Anonymity of both teacher and school will be maintained throughout this research. Please do not identify yourself on the questionnaire.

(A copy of the entire letter which was sent to the principals is found in Appendix B.)

All principals agreed to conduct the administration of the questionnaire during either their regularly scheduled November staff meeting or as part of the school-based activities planned for a November Professional Development Day.

A total of 126 completed questionnaires were returned

to the investigator, representing approximately 16% of the total teacher population within the board and a total response rate of 66.7%.

Table 3 provides a summary of the total numbers of schools, teachers, and completed questionnaires for each of the five families of schools.

The discrepancy among response rates for each family should be noted and may perhaps affect the representative characteristics of overall results achieved in the study. Two families obtained a response rate of over 90%; a third family obtained 71.4%; for the fourth family, the rate was 64%; and for the fifth family, 38.5%. The low response rate from Family 5 is accounted for by one particular school, to which 23 questionnaires were sent, with only 7 returned.

Hypotheses Tested

The body (Section B) of the attitude questionnaire used in the study contained 18 statements about the value of drama in education, and 32 statements about the status of drama in education. Both value statements and status statements were classified into nine categories each, providing total value and total status scores as well as nine value subscores and nine status subscores. These scores were analyzed in order to test the following hypotheses:

H1. There exists a discrepancy in teacher attitudes about

drama in education such that perceptions of its value are significantly more positive than perceptions of its status.

H2. Teachers perceive the value of theatrical training significantly less positively than the other identified uses of drama in education.

H3. Teachers perceive time priorities significantly more negatively than other identified status factors related to drama in education.

Section A of the questionnaire provided demographic information from which teacher subgroups were created in order to test the following hypotheses:

H4. There is a significant difference between male and female teacher attitudes about the value of drama.

H5. Number of years teaching experience is significantly related to teacher attitudes about the value of drama.

H6. Teaching division (primary, junior, intermediate) is significantly related to teacher attitudes about the value of drama in education.

H7. There is a significant difference in teacher attitudes about the value of drama in education between teachers who have taken one or more courses in drama and those who have not.

H8. Subgroup classification is not significantly related to teacher attitudes about the status of drama in education.

Table 3

Sample Distribution Across School Families

Family	Number of Schools Selected*	Number of Teachers	Number of Completed Question-naires Returned	Response Rate
1	2	29	28	96.5%
2	3	49	35	71.4%
3	2	22	20	90.9%
4	4	50	32	64.0%
5	2	39	15	38.5%
Total:	13	189	126	66.7%

* Stratified by school size according to family

Data Recording Procedure

Raw data from the completed questionnaires was recorded as follows.

First, responses to each statement were assigned a numerical value between -2 and +2. For the 34 statements to which a response of SA (Strongly Agree) indicated the most positive attitude (e.g., "Drama class improves oral fluency"), responses were rated as follows:

SA (Strongly Agree) = +2
A (Agree) = +1
U (Neutral) = 0
D (Disagree) = -1
SD (Strongly Disagree) = -2

For the 16 statements to which a response of SD (Strongly Disagree) indicated the most positive attitude (e.g., "Drama is an educational frill"), numerical values were reversed.

For each questionnaire, number 1 to 126, scores obtained included:

a) a total value score (aggregates of all value statements)
b) a total status score (aggregates of all status statements)
c) 9 value subscores (see Table 1)
d) 9 status subscores (see Table 2)

For all scores, values greater than 0 were deemed to

reflect positive attitudes; those less than 0 were deemed to reflect negative attitudes; and scores of exactly 0 were regarded as neutral. For positive attitudes, scores greater than +1.0 were considered highly positive; for negative attitudes, scores less than -1.0 were considered highly negative.

Respondents were identified in demographic subgroups according to:

a) gender

b) teaching division (primary, junior, or intermediate)

c) years of teaching experience

d) number of university or Ministry courses taken in drama

Statistical Analysis

Using the Apple Computer StatsWorks program, statistical analysis of data obtained from the questionnaires tested the hypotheses of the study by (a) comparing value and status scores; (b) examining subscore differences; and (c) investigating teacher subgroup differences.

In comparing value and status scores, the following analysis was undertaken. First, for each respondent, total scores for both the 18 questionnaire value statements and the 32 questionnaire status statements were compiled.

Because the number of value statements (18) did not equal the number of status statements (32), their aggregate totals could not be directly compared until they were first reduced to equivalents of a single statement score, with ranges between -2 and +2. Once this arithmetic was completed, means and standard deviations for both adjusted value status scores were determined. Finally, a one-tailed t-test was administered both to compare value and status means statistically and to generate an alpha level of significance. Post hoc analysis further examined mean differences by investigating score frequency distributions for both value and status scores.

The examination of subscore differences for both value and status categories followed the same procedures as the comparison between total value and status scores. Aggregate subscore values were compiled and then reduced arithmetically to equivalents of a single statement score. Next, means and standard deviations for each subscore were identified. Finally, t-tests were administered between each subscore and every other subscore in both value and status categories. Post hoc analysis further examined differences between subscores by investigating frequency distributions for each one.

Teacher subgroup differences were analyzed in a series of one-way analysis of variance (ANOVA) tests. Post hoc multiple comparisons, including Fisher's PSLD and Scheffe's

F-test, were conducted in order to examine subgroup differences in more detail.

Summary of Chapter Three

This chapter outlined the methodology and procedures used in the organization of the study. Chapter Four will discuss results achieved.

CHAPTER FOUR: RESULTS

Results of this study were focused on three areas of investigation. First, a comparison was conducted between teacher attitudes about the educational value of drama and its status within the educational system. Second, subscore differences for both value and status measures were examined. Third, teacher subgroups were compared based on gender, years of teaching experience, teaching division, and courses taken in drama.

Comparison Between Value and Status Scores

A comparison between total value and status scores tested the first hypothesis proposed in this study: "There exists a discrepancy in teacher attitudes about drama in education such that perceptions of its value are significantly more positive than perceptions of its status."

The mean value score was established at +.78, with a standard deviation of .34, indicating a positive teacher attitude towards the value of drama in education within two standard deviations. The mean status score was identified as -.22, with a standard deviation of .27, representing a negative teacher attitude towards the status of drama in the educational system.

In order to compare the mean value and status scores, a one-tailed paired t-test was administered. Results of this test strongly supported the hypothesis that teacher perceptions of the value of drama in education are

significantly more positive than their perceptions of its status in the education system.

df = 125 t = 30.72 p<.0001

Examination of Subscore Differences

Value Subscore Analysis

The attitude questionnaire addressed teachers' perceptions of drama's educational value in nine subscore categories:

v1 language development

v2 social skills

v3 delivery of curriculum content in various subject areas

v4 expression of creativity

v5 problem-solving

v6 physical (motor) skills

v7 theatre/performance training

v8 personal growth

v9 development of empathy, values, and principles.

An examination of subscores tested the study's second hypothesis in determining whether the theatre training subscore was significantly more negative than others.

The analysis followed a procedure similar to the comparison between mean total value and status scores. First, raw subscores for each respondent were compiled. These subscore aggregates were then reduced to the

equivalent of a single response, with a range between -2 and +2. Next, means and standard deviations for adjusted subscores were calculated, and means were ranked in order from most to least positive value attained. Finally, a series of t tests determined the statistical significance of mean differences.

Mean values for all subscores except one (performance/theatre skills) were found to be greater than 0, representing positive teacher attitudes. Means for five subscores (creativity, social skills, personal growth, development of empathy/values/principles, and problem-solving) were in the highly positive range, with values greater than +1. Values were deemed statistically positive if they exceeded one standard deviation above zero; they were considered statistically highly positive if they exceeded one standard deviation above +1. When standard deviations were taken into account in this way, the creativity subscore remained in the highly positive category within a standard deviation, while five subscores (social skills, personal growth, empathy/values/principles, problem-solving, and language skills) were verified as positive within at least one standard deviation.

Value subscore means aligned in the following order from most to least positive:

1. expression of creativity (most positive subscore attained)

2. social skills
3. personal growth
4. development of empathy, values, and principles
5. problem-solving
6. language skills
7. physical (motor) skills
8. delivery of curriculum content in various subject areas
9. performance/theatre skills (least positive subscore attained)

Table 4 provides means and standard deviations for value subscores.

As demonstrated in Table 5, results supported the rank-ordering of the first two subscores, namely creativity and social skills. In addition, the cluster of third-, fourth-, and fifth-ranked subscores (personal growth, development of empathy/values/principles, and problem-solving) was confirmed as significantly more positive than the remaining four subscores. ($p<.0009$) The respective rank order for both the sixth-place subscore (language skills), and the least positive subscore, representing performance/theatre skills, was also established ($p<.0001$) while no significant difference was discovered between the seventh- and eighth-ranked subscores, namely physical (motor) skills and the delivery of various curriculum content.

Table 5 provides complete results of value subscore t-tests.

Table 4

Value Subscore Means and Standard Deviations

(rank-ordered from most to least positive scores)

Subscore Category	Subscore Mean	Standard Deviation
expression of creativity	1.47	0.43
social skills	1.28	0.50
personal growth	1.20	0.59
empathy/values/principles	1.14	0.56
problem-solving	1.09	0.54
language skills	0.94	0.56
motor skills	0.57	0.67
delivery of curriculum content	0.53	0.67
theatre/performance skills	- .44	0.50

Table 5

Value Subscore t-Values and Significance Levels

	1	2	3	4	5	6	7	8	9
1. Expression of creativity		t = 4.02 **	t = 4.75 **	t = 5.47 **	t = 7.32 **	t = 10.88 **	t = 13.47 **	t = 14.43 **	t = 34.15 **
2. Social skills			t = 1.54	t = 2.7 **	t = 4.21 **	t = 7.75 **	t = 1.89 **	t = 12.14 **	t = 18.38 **
3. Personal growth				t = 0.76	t = 1.81 *	t = 4.83 **	t = 9.92 **	t = 9.82 **	t = 30.11 **
4. Development of values and principles					t = 1.36 *	t = 3.62 **	t = 8.04 **	t = 10.03 **	t = 26.88 **
5. Problem-solving						t = 3.2 *	t = 7.08 **	t = 9.31 **	t = 27.55 **
6. Language development							t = 5.65 **	t = 6.59 **	t = 27.33 **
7. Motor skills								t = 0.46	t = 21.12 **
8. Delivery of curriculum content in various subject areas									t = 18.38 **
9. Theatre performance training									

** p <.001

* p <.05

Status Subscore Analysis

The attitude questionnaire addressed teacher perceptions of drama's educational status in nine subscore categories:

s1 the perceived seriousness of drama as an educational activity

s2 class management concerns when using drama

s3 teacher training opportunities in drama

s4 the demanding nature of teaching drama

s5 evaluation issues in drama

s6 class time priorities

s7 school and board priorities

s8 the perceived importance of drama as an educational resource

s9 teacher level of comfort and interest in using drama

In testing the third hypothesis of the study, subscore differences were analyzed to determine whether any status factors were perceived by teachers as significantly more negative than others. Analysis procedures matched the analysis performed on value subscores. Raw subscore aggregates were reduced to single response equivalents. Means and standard deviations were identified for each subscore, after which subscore means were ordered from most to least negative; in other words, from lowest to highest value. Finally, a series of t-tests was administered.

Negative mean values were obtained for seven of the

nine status subscores, while only two subscores, namely the perceived importance of drama as an educational resource and the perceived seriousness of drama as an educational activity, fell within the positive range, with scores between 0 and +1.0. When standard deviations were taken into account, however, only two scores were supported statistically as either positive or negative. These two scores, representing class time priorities and classroom management factors, were both identified as negative status factors within a standard deviation. The proximity of all other scores to 0 precluded their identification as either positive or negative within one standard deviation.

Status subscores aligned from lowest to highest mean attained (most negative to least negative scores) in the following order:

1. class time priorities (most negative status factor)
2. classroom management concerns
3. teacher training opportunities
4. school and board priorities
5. teacher comfort and interest
6. availability and teacher awareness of evaluation procedures
7. the demanding nature of teaching drama
8. perceived seriousness of drama as an educational activity
9. perceived importance of drama as an educational

resource (most positive status factor)

Table 6 provides rank-ordered means and standard deviations for each status subscore attained.

As demonstrated in Table 6, t test results established that the two most negatively rated status subscores, namely classtime priorities and classroom management concerns, obtained significantly more negative values than all other subscores ($p<.0001$), although significant differences between the two scores themselves were not apparent. ($p<.4514$) At the opposite end of the scale, the most positively rated subscore, representing perceptions of drama's importance as an educational resource, was verified as significantly more positive than all other subscores ($p<.0001$), while the second most positive mean score, representing perceptions about the seriousness of drama as an educational activity, was confirmed as significantly more positive than the remaining seven subscores. ($p<.0001$) Statistical differences among the five middle-ranking subscores were not significant.

The rank-ordering of status factors was thus confirmed in three clusters rather than in discreet ordinance. Class time priorities and classroom management concerns were identified as the most negatively perceived pair of factors relating to the low status of drama in education. Status issues relating to teacher training opportunities, school and board priorities, evaluation concerns, teacher comfort

Table 6

Status Subscore Means and Standard Deviations

(rank-ordered from lowest to highest mean attained)

Subscore Category	Subscore Mean	Standard Deviation
class time priorities	-.77	0.71
classroom management concerns	-.76	0.68
teacher training opportunities	-.30	0.47
school and board priorities	-.28	0.58
teacher comfort	-.23	0.55
evaluation issues	-.20	0.61
demanding nature of teaching drama	-.14	0.89
perceived seriousness of the task	.24	0.37
importance as an educational resource	.52	0.97

Table 7

Status Subscores t-Values and Significance Levels

	1	2	3	4	5	6	7	8	9
1. Class time priorities		t = 0.12	t = 5.2 **	t = 4.97 **	t = 8.14 **	t = 7.27 **	t = 7.60 **	t = 12.64 **	t = 9.72 **
2. Classroom management factors			t = 5.88 **	t = 5.51 **	t = 9.18 **	t = 7.61 **	t = 8.27 **	t = 14.67 **	t = 10.62 **
3. Teacher training				t = 0.43	t = 1.05	t = 1.49 *	t = 1.65 *	t = 10.69 **	t = 6.39 **
4. School and board priorities					t = 0.65	t = 0.99	t = 0.38	t = 9.83 **	t = 10.17 **
5. Teacher comfort						t = 0.47	t = 1.04	t = 8.31 **	t = 9.05 **
6. Evaluation							t = 0.65	t = 6.60 **	t = 6.39 **
7. Demanding nature of teaching drama								t = 4.43 **	t = 5.38 **
8. Perceived seriousness of drama as an educational activity									t = 3.26 *
9. Perceived importance as an educational activity									

** $p < .001$

* $p < .05$

and interest, and finally the demanding nature of teaching drama formed a second cluster of factors. Scores for the most positively rated status subscores were confirmed respectively as teacher attitudes towards the seriousness of drama and teacher perceptions of the importance of drama as an educational resource.

Table 7 provides complete results of status subscore t tests, including both t values and alpha levels of significance.

Teacher Subgroup Comparisons

Using a series of one-way analysis of variance (ANOVA), including multiple comparison Fisher PSLD and Scheffe f tests, teacher subgroups were compared according to gender, years of experience, teaching division, and courses taken in drama. For each subgroup identified, it was hypothesized that significant differences would be discovered in value scores but not in status scores.

Gender Subgroup Differences

The sample population of 126 teachers consisted of 30 males and 96 females. As indicated in Table 8, ANOVA results revealed no significant gender difference in either total value scores; $F(1,124) = 1.28 \quad p = .2606$, or total status scores; $F(1,124) = .34 \quad p = .5601$.

Table 8

Mean Total Value and Status Score Comparisons by Gender

(ANOVA Results)

	Mean Total Value Score	Standard Deviation	Mean Total Status Score	Standard Deviation
Male	.72	.39	-.20	.32
Female	.80	.32	-.23	.25
F-test Value (ANOVA)	1.28	---	.34	---
Significant Level (p=)	.2606	---	.5601	---

Table 9

Mean Value Subscore Comparison by Gender (ANOVA Results)

Value Category	Female Mean Score (n=96)	Standard Deviation (Female Scores)	Male Mean Score (n=30)	Standard Deviation (Male Scores)	F-test Value	Significance Level (p=)	Fisher PLSD	
Creativity	1.44	.4	1.38	.54	.31	.5797	.19	
Social Skills	1.32	.46	1.12	.57	4.04*	.0466	.2*	
Personal Growth	1.21	.59	1.13	.59	.37	.5451	.24	
Empathy/ Values/ Principles	1.19	.52	.98	.66	3.23	.0746	.23	
Problem-Solving	1.15	.51	.9	.61	4.81*	.0291	.22*	
Language Development	.95	.54	.85	.66	.75	.3877	.24	
Motor Skills	.54	.7	.65	.59	.65	.4216	.28	
Delivery of Curriculum Content	.56	.61	.43	.83	.85	.3577	.28	
Theatre Training	-1.18	.47	-.97	.83	3.06	.0825	.24	

* $p < .05$

Table 10

Mean Status Subscore Comparison by Gender (ANOVA Results)

Value Category	Female Mean Score (n=96)	Standard Deviation (Female Scores)	Male Mean Score (n=30)	Standard Deviation (Male Scores)	F-test Value	Significance Level (p=)	Fisher PLSD
Time Priorities	-.86	.68	-.47	1.08	5.8*	.0175	.33*
Classroom Management	-.79	.64	-.68	.8	.52	.4718	.28
Teacher Training	-.29	.44	-.31	.55	.04	.8432	.2
School and Board Priorities	-.26	.53	-.33	.7	.38	.5373	.24
Teacher Comfort	-.23	.54	-.23	.56	.44	.947	.23
Evaluation Issues	-.22	.64	-.12	.49	.71	.4027	.25
Demanding Nature of Drama	-.16	.85	-.08	1.02	.18	.6763	.37
Perceived Seriousness of Activity	.23	.36	.26	.4	.12	.733	.15
Perceived Importance as a Resource	.53	.95	.44	1.06	.18	.6714	.4

* $p < .05$

Table 9 represents the analysis of gender differences in value subscores. As indicated in this table, significant differences were identified in subscore categories representing both social skills; $F(1,124) = 4.04$ $p = .0466$, and problem-solving; $F(1,124) = 4.87$ $p = .0291$. In both cases, multiple comparison testing revealed female scores to be significantly more positive than male scores ($p<.05$).

Table 10 represents the analysis of gender differences in status subscores. As shown, female scores were significantly more negative than male scores in the category of class time priorities; $F(1,124) = 5.8$ $p = .0175$. Gender differences established for all other status subscores did not achieve significance.

Differences Based On Years Teaching Experience

In order to compare teacher attitudes based on years of teaching experience, subjects were categorized into three subgroups:

Group 1 (26 respondents) representing <10 years;

Group 2 (34 respondents) representing 10 - 20 years;

Group 3 (66 respondents) representing >20 years.

A 1x3 one-way analysis of variance on total value scores revealed a statistically significant difference among group means; $F(2,123) = 5.54$ $p = .005$. As indicated in

Table 11, multiple comparison tests (Fisher PSLD and Scheffe's f test) showed Group 2 scores to be significantly more positive than those for either Group 1 or Group 3. ($p<.05$) No significant differences were discovered among groups for total status scores.

Table 12 represents the analysis of subgroup differences for value subscores. Significant differences were noted in the following five categories:

creativity: $F(2,123) = 4.63$ $p = .0115$

social skills: $F(2,123) = 6.14$ $p = .0029$

empathy/values/principles: $F(2,123) = 7.09$ $p = .0492$

problem-solving: $F(2,123) = 6.99$ $p = .0013$

language development: $F(2,123) = 5.26$ $p = .0064$

For all five, multiple comparison tests identified Group 2 scores as the most positive responses. ($p<.05$)

Table 33 represents subgroup differences for status subscores. Analysis of means revealed significant differences in subscore ratings. For the category of time priorities, Group 2 scores indicated significantly more negative attitudes than Group 3 scores. ($p<.05$) For teacher training opportunities, Group 2 scores were significantly less negative than Group 1 scores. ($p<.05$) Lastly, for teacher perceptions of the seriousness of drama as an educational activity, Group 2 scores were significantly more positive than either Group 1 or Group 3 scores. ($F = 3.38$ $p = .0372$)

Table 11

Mean Total Value and Status Score Comparisons By Years Experience (ANOVA Results)

Category	Group	Mean	Standard Deviation	Comparison	Fisher PSLD	Scheffe F-test
Total Value Scores	1	.69	.27	1 vs 2	.17*	4.68*
	2	.95	.35	1 vs 3	.14	.31
	3	.74	.34	2 vs 3	.14*	4.0*
Total Status Scores	1	-.25	.23	1 vs 2	.14	.86
	2	-.16	.23	1 vs 3	.12	.04
	3	-.24	.29	2 vs 3	.11	.82

Group Legend: 1 = 0 - 10 years experience (n = 26)
2 = 11 - 20 years experience (n = 34)
3 = > 20 years experience (n = 66)

* p< .05

Table 12

Mean Value Subscore Comparison By Years Experience (ANOVA Results)

Value Category	Group	Mean	Standard Deviation	Comparison	Fisher PSLD	Scheffe F-test
Creativity	1	1.29	.41	*1 vs 2	.23*	4.14*
	2	1.63	.43	1 vs 3	.2	.43
	3	1.39	.48	*2 vs 3	.19*	3.04
Social Skills	1	1.16	.4	*1 vs 2	.24	4.68*
	2	1.53	.53	1 vs 3	.21	.11
	3	1.2	.48	*2 vs 3	.21*	4.97*
Personal Growth	1	1.19	.47	1 vs 2	.3	.29
	2	1.31	.57	1 vs 3	.26	.08
	3	1.14	.64	2 vs 3	.25	.88
Empathy/ Values/ Principles	1	1.1	.63	1 vs 2	.28*	1.55
	2	1.35	.47	1 vs 3	.24	.06
	3	1.06	.55	*2 vs 3	.24*	2.99
Problem-Solving	1	1.02	.37	*1 vs 2	.26*	3.84*
	2	1.39	.5	1 vs 3	.23	.06
	3	.98	.58	*2 vs 3	.22*	6.64*
Language Development	1	.76	.51	*1 vs 2	.28*	4.69*
	2	1.19	.54	1 vs 3	.24	.48
	3	.88	.57	*2 vs 3	.24*	3.46*
Physical (Motor) Skills	1	.43	.69	1 vs 2	.34	.76
	2	.65	.73	1 vs 3	.3	.52
	3	.58	.64	2 vs 3	.29	.09
Delivery of Curriculum Content	1	.4	.62	1 vs 2	.34	1.18
	2	.66	.6	1 vs 3	.29	.4
	3	.53	.72	2 vs 3	.29	.41
Theatre Training	1	-1.14	.5	1 vs 2	.29	.53
	2	-1.29	.42	1 vs 3	.25	.26
	3	-1.05	.66	2 vs 3	.25	1.91

Group Legend: 1 = 0 - 10 years experience (n = 26)
2 = 11 - 20 years experience (n = 34)
3 = > 20 years experience (n = 66)

* $p < .05$

Table 13

Mean Status Subscore Comparisons By Years Experience (ANOVA Results)

Status Category	Group	Mean	Standard Deviation	Comparison	Fisher PSLD	Scheffe F-test
Time Priorities	1	-.83	.67	1 vs 2	.41	.31
	2	-.99	.63	1 vs 3	.35	.55
	3	-.64	.91	*2 vs 3	.34*	2.0
Class Management	1	-.72	.46	1 vs 2	.35	.24
	2	-.84	.7	1 vs 3	.3	.02
	3	-.75	.76	2 vs 3	.3	.19
Teacher Training	1	-.44	.45	*1 vs 2	.24*	2.35
	2	-.18	.42	1 vs 3	.21	1.05
	3	-.29	.49	2 vs 3	.2	.59
School and Board Priorities	1	-.23	.47	1 vs 2	.29	.11
	2	-.16	.58	1 vs 3	.25	.45
	3	-.35	.61	2 vs 3	.25	1.15
Teacher Comfort and Interest	1	-.17	.55	1 vs 2	.28	.43
	2	-.17	.49	1 vs 3	.24	.37
	3	-.28	.57	2 vs 3	.24	.39
Evaluation Issues	1	-.12	.53	1 vs 2	.31	.38
	2	-.26	.74	1 vs 3	.27	.19
	3	-.2	.58	2 vs 3	.26	.08
Demanding Nature of Drama	1	-.24	.66	1 vs 2	.46	.06
	2	-.16	.87	1 vs 3	.39	.28
	3	-.09	.99	2 vs 3	.39	.07
Perceived Seriousness of Activity	1	.13	.35	*1 vs 2	.18*	3.29*
	2	.37	.37	1 vs 3	.16	.71
	3	.22	.36	2 vs 3	.16	1.66
Perceived Importance As Resource	1	.38	.99	1 vs 2	.5	1.14
	2	.76	1.0	1 vs 3	.43	.05
	3	.45	.95	2 vs 3	.42	1.08

Group Legend: 1 = 0 - 10 years experience (n = 26)
2 = 11 - 20 years experience (n = 34)
3 = > 20 years experience (n = 66)

* $p < .05$

Differences Based on Teaching Division

Part A of the attitude questionnaire asked teachers to identify the division (primary, junior, or intermediate) to which they were assigned in the current year. Responses indicated 57 primary, 24 junior, and 22 intermediate subjects in the total sample of 126. Scores for the remaining 23, who circled more than one division, were not included in the statistical analysis of this subgroup comparison.

As demonstrated in Table 14, no significant difference based on teaching division was identified for either total value; $F(3,122) = 2.06$ $p = .1093$, or total status scores; $F(3,122) = 3.79$ $p = .1022$. Representing value subscore comparisons, Table 15 reveals significant differences in categories of both personal growth; $F(3,122) = 3.68$ $p = .014$, and theatre training; $F(3,122) = 2.79$ $p = .0435$. Junior division scores for the personal growth value of drama were discovered to be significantly higher than primary division scores. ($p<.05$) Junior teachers also rated the value of theatre training significantly lower than did either primary ($p<.05$) or intermediate teachers.

Two significant differences were identified in the status subscores of classroom management and class time priorities; $F(3,122) = 2.79$ $p = .0436$ (see Table 15). It was revealed that in both cases, primary teacher perceptions were significantly more negative than junior teacher

Table 14

Mean Total Value and Status Score Comparisons By Teaching Division (ANOVA Results)

Category	Group	Mean	Standard Deviation	Comparison	Fisher PSLD	Scheffe F-test
Total Value Score	P	.79	.33	P vs J	.16	.33
	J	.71	.32	P vs I	.17	.44
	I	.69	.37	J vs I	.2	.01
Total Status Score	P	-.28	.25	P vs J	.12	1.07
	J	-.17	.33	P vs I	.13	.77
	I	-.28	.23	J vs I	.15	.74

Group Legend: P = Primary division (n = 57)
J = Junior division (n = 24)
I = Intermediate division (n = 22)

Table 15

Mean Value Subscore Comparisons By Teaching Division (ANOVA Results)

Value Category	Group	Mean	Standard Deviation	Comparison	Fisher PSLD	Scheffe F-test
Creativity	P	1.4	.45	P vs J	.22	.13
	J	1.33	.43	P vs I	.23	.68
	I	1.41	.53	J vs I	.27	.10
Social Skills	P	1.27	.5	P vs J	.24	.16
	J	1.19	.41	P vs I	.25	.04
	I	1.23	.61	J vs I	.29	.02
Personal Growth	P	.94	.53	*P vs J	.28*	1.73
	J	1.25	.74	P vs I	.28	.71
	I	1.05	.55	J vs I	.33	.14
Empathy/ Values/ Principles	P	1.09	.49	P vs J	.26	.43
	J	.94	.61	P vs I	.27	.35
	I	1.23	.43	J vs I	.32	1.08
Problem-Solving	P	1.1	.48	P vs J	.26	.37
	J	.96	.57	P vs I	.27	.10
	I	1.02	.59	J vs I	.31	.05
Language Development	P	.95	.56	P vs J	.27	.33
	J	.81	.44	P vs I	.28	.66
	I	.75	.72	J vs I	.33	.05
Physical (Motor) Skills	P	.64	.67	P vs J	.33	.07
	J	.56	.65	P vs I	.34	.50
	I	.43	.71	J vs I	.39	.14
Delivery of Curriculum Content	P	.62	.58	P vs J	.32	.34
	J	.46	.78	P vs I	.33	.94
	I	.34	.71	J vs I	.39	.12
Theatre Training	P	-1.22	.46	*P vs J	.27*	2.33
	J	-.85	.77	P vs I	.28	.02
	I	-1.25	.59	*J vs I	.33*	1.86

Group Legend: P = Primary division (n = 57)
J = Junior division (n = 24)
I = Intermediate division (n = 22)

* p <.05

Table 16

Mean Status Subscore Comparisons By Teaching Division (ANOVA Results)

Status Category	Group	Mean	Standard Deviation	Comparison	Fisher PSLD	Scheffe F-test
Time Priorities	P	-.88	.78	*P vs J	.38*	2.04
	J	-.40	1.0	P vs I	.39	.38
	I	-.67	.74	J vs I	.46	.43
Classroom Management	P	-.82	.68	*P vs J	.33*	1.38
	J	-.49	.74	P vs I	.34	.01
	I	-.8	.71	J vs I	.33	.78
Teacher Training	P	-.35	.47	P vs J	.22	.08
	J	-.29	.47	P vs I	.23	.20
	I	-.44	.48	J vs I	.27	.38
School and Board Priorities	P	-.32	.61	P vs J	.28	.57
	J	-.31	.56	P vs I	.28	.02
	I	-.36	.51	J vs I	.33	.02
Teacher Comfort and Interest	P	-.26	.54	P vs J	.27	.03
	J	-.22	.55	P vs I	.27	.16
	I	-.17	.65	J vs I	.32	.04
Evaluation Issues	P	-.28	.67	P vs J	.3	.27
	J	-.15	.62	P vs I	.3	.29
	I	-.14	.41	J vs I	.36	.14
Demanding Nature of Drama	P	-.24	.94	P vs J	.43	.09
	J	-.12	.8	P vs I	.44	.01
	I	-.27	.97	J vs I	.52	.11
Perceived Seriousness of Activity	P	.22	.36	P vs J	.18	.05
	J	.25	.33	P vs I	.18	.55
	I	.23	.48	J vs I	.22	.01
Perceived Importance As Resource	P	.46	1.01	P vs J	.46	.03
	J	.39	.88	P vs I	.48	.16
	I	.3	1.03	J vs I	.56	.03

Group Legend: P = Primary division (n = 57)
J = Junior division (n = 24)
I = Intermediate division (n = 22)

* $p < .05$

perceptions. ($p<.05$) No further significant differences were attained in the comparison of status subscores based on teaching division.

Differences Based on Courses Taken in Drama

Finally, comparisons were completed based on score differences between teachers who have taken at least one course in drama (23 respondents) and those who have not (103 respondents). In this analysis, total value scores were found to be significantly more positive for teachers who have studied drama; $F(1,124) = 10.49$ $p = .0015$, although no significant difference was demonstrated for total status scores; $F(1,124) = .03$ $p = .8698$ (see Table 17).

In addition, as indicated in Table 18, teachers who have studied drama rated four value subscores significantly higher than teachers with no drama training. These scores included creativity ($F = 4.53$, $p = .0352$), empathy/values/principles ($F = 9.76$, $p = .0027$), problem-solving ($F = 12.71$, $p = .0008$) and delivery of curriculum content ($F = 12.39$, $p = .0006$). Teachers who have studied drama also considered the educational value of theatre/performance training to be significantly lower than teachers who have not studied drama ($F = 6.09$, $p = .0149$).

As Table 19 demonstrates, significance was also attained on four status subscores. Teachers who have taken drama courses perceived class time priorities ($F = 8.64$,

Table 17

Mean Total Value and Status Scores Comparison By Courses Taken in Drama

	Mean Total Value Scores	Standard Deviation	Mean Table Status Scores	Standard Deviation
Courses Taken (n=23)	.98	.3	-.23	.23
No Courses Taken (n=103)	.74	.33	-.22	.27
F-test value (ANOVA)	10.49	—	.03	—
Significance Level (p =)	.0015	—	.8698	—

Table 18
Mean Value Subscore Comparisons By Courses Taken in Drama (ANOVA Results)

Value Category	Mean Score (no courses) (n=103)	Standard Deviation	Mean Score (1 or more Courses) (n=23)	Standard Deviation	F-test	Significance Level (p =)	Fisher PLSD
Creativity	1.38	.47	1.61	.43	4.53*	.0352	.21*
Social Skills	1.24	.51	1.41	.42	2.24	.1374	.23
Personal Growth	1.16	.54	1.35	.78	2.02	.1576	.27
Empathy/Values Principles	1.07	.53	1.46	.62	9.36*	.0027	.25*
Problem-Solving	1.01	.52	1.43	.48	12.71*	.0005	.24*
Language Development	.88	.58	1.13	.48	3.63	.0592	.26
Physical (Motor) Skills	.51	.67	.78	.67	3.04	.0838	.30
Delivery of Curriculum Content	.44	.66	.96	.56	12.39*	.0006	.29*
Theatre Training	-1.07	.58	-1.39	.50	6.09*	.0149	.26*

* $p < .05$

Table 19

Mean Status Subscore Comparison by Courses Taken in Drama (ANOVA Results)

Value Category	Mean Score (no courses) (n=103)	Standard Deviation	Mean Score (1 or more Courses) (n=23)	Standard Deviation	F-test	Significance Level (p =)	Fisher PSLD
Time Priorities	-.67		-1.2		8.64*	.0039	.36*
Classroom Management	-.71	.7	-1.01	.56	3.84*	.0524	.31
Teacher Training	-.31	.46	-2.3	.53	.66	.4169	.22
School and Board Priorities	-.31	.57	-.12	.61	2.01	.1586	.26
Teacher Comfort and Interest	-.17	.54	-.46	.5	5.46*	.0211	.24*
Evaluation Issues	-.15	.6	-.43	.63	4.33*	.0394	.27*
Demanding Nature of Drama	-.11	.91	-.28	.78	.69	.4069	.41
Perceived Seriousness of Activity	.23	.39	.25	.27	.02	.8255	.17
Perceived Importance As Resource	.41	.98	.97	.82	6.53*	.0118	.44*

* $p < .05$

p = .0039), classroom management factors (F = 3.84, p = .0524), and evaluation issues (F = 4.33, p = .0394) as more negative status factors than teachers who have not taken drama courses. Finally, teachers who have taken drama courses regarded the importance of drama as an educational resource as a significantly more positive status factor than teachers who have not taken drama courses (F = 6.53, p = .0118).

Summary of Teacher Subgroup Comparison

A summary of teacher subgroup comparisons reveals that significant total value differences were discovered in subgroups based on both years of experience and courses taken in drama. Specifically, teachers within ten to twenty years of experience as well as teachers who have taken at least one course in drama were found to report significantly more positive attitudes towards the overall value of drama in education than other teachers. Although no significant differences were discovered in total value scores based on either gender or teaching division, subscore differences revealed significantly more positive female attitudes towards the value of drama in enhancing both social skills and problem-solving, while junior division teachers rated personal growth as a significantly more positive value of drama than did either primary or intermediate division teachers.

No total status score differences attained significance for any teacher subgroup, although at least one significant status subscore difference was reported for each.

Additional Findings

Additional Examination of Mean Total Value and Status Scores

Further investigation of both total value and status scores was conducted for two reasons. First, although the mean value score was confirmed as positive within two standard deviations, initial analysis did not identify the proportion of teachers within the sample who perceive the value of drama in education as positive. Secondly, because of the proximity of the mean status score to zero, it was not statistically established within a standard deviation whether or not teacher perceptions of drama's educational status reflect negative attitudes. In order to examine these scores in greater detail, post hoc analysis was conducted. Specifically, the frequency distribution of responses was identified and organized into categories of:

highly negative (scores < -1);

negative (scores between 0 and -1);

neutral (scores of exactly 0);

positive (scores between 0 and +1), and

highly positive (scores > +1).

For value scores, the frequency distribution of 126

responses revealed:

0 highly negative scores

1 negative score (less than 1% of responses)

0 neutral scores

89 positive scores (approximately 71% of responses)

36 highly positive scores (approximately 28% of responses).

Greater than 99% of responses indicated an overall positive attitude towards the value of drama in education.

For status scores, the frequency distribution revealed:

1 highly negative score (less than 1% of responses)

101 negative scores (81% of responses)

7 neutral scores (approximately 6% of responses)

17 positive scores (approximately 12% of responses)

0 highly positive scores.

Almost 82% of responses indicated an overall negative attitude towards the status of drama in the educational system.

Table 20 identifies value and status frequency distributions expressed as percentages of the total number of responses.

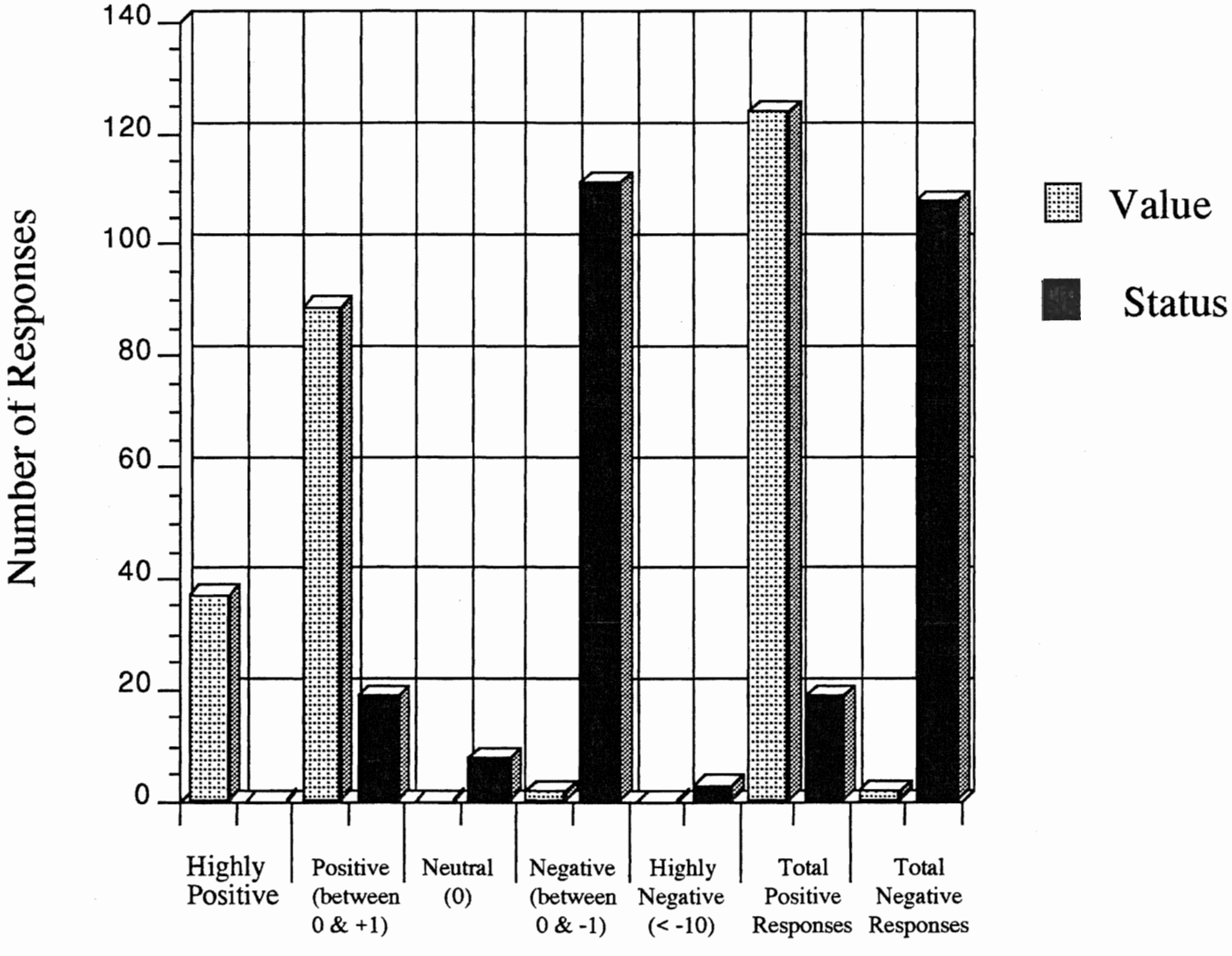
Figure 1 represents a bar graph illustrating the frequency distribution of value and status scores, expressed as numbers of responses.

Table 20

Comparison Between Value and Status Mean Scores Frequency Distribution

Response Category	Mean Value (% Responses)	Mean Status (% Responses)
Highly Negative	0	< 1
Negative	< 1	81
Neutral	0	6
Positive	71	12
Highly Positive	28	0
Total Positive	99	12
Total Neutral	0	6
Total Negative	< 1	82

Figure 1
Comparison between Value and Status Mean Scores, Expressed as Numbers of Responses



Additional Value of Subscores

In order to examine value subscores in more detail, post hoc investigation of subscore frequency distributions was undertaken.

Table 21 summarizes the distribution frequency of value subscore responses, expressed in percentages. As demonstrated in this table, the most common response for all value subscores except theatre/performance training was in the highly positive range, representing at least 80% of responses obtained for the five most positively rated subscores; namely, creativity, social skills, personal growth, empathy/values/principles, and problem-solving. The highest frequency of neutral responses was shared by the motor skills and delivery of curriculum content subscores with close to one third of responses recorded in that category. Frequency distribution for the theatre/performance training subscore differed greatly from findings for the other subscores. This subscore obtained only two positive responses (< 2%) with 109 responses (86%) in the highly negative range.

Additional Analysis of Status Subscores

Particularly because of the proximity of several of the status subscores to zero, post hoc investigation of status subscore frequency distribution was also conducted.

Table 22 summarizes the frequency distribution of

Table 21

Value Subscores - Frequency Distributions Expressed as Percentages of Total Responses

Value Category	Highly Positive	Positive	Neutral	Negative	Highly Negative	Total Positive	Total Negative
Creativity	>97	<3	0	0	0	100	0
Social Skills	93	5	<2	<1	0	98	<1
Personal Growth	80	18	<2	<1	<1	98	<2
Empathy/Values/ Principles	80	17	<2	<1	0	97	<2
Problem-Solving	81	15	<4	<1	0	96	<1
Language Development	68	21	8	<3	0	89	<3
Motor Skills	44	20	27	9	0	64	9
Delivery of Curriculum Content	40	24	27	8	<1	64	<9
Theatre/ Performance Skills	<1	<1	7	5	86	<2	91

Table 22

Status Subscores - Frequency Distributions Expressed as Percentages of Total Responses

Status Category	Highly Positive	Positive	Neutral	Negative	Highly Negative	Total Positive	Total Negative
Class Time Priorities	7	6	6	56	25	13	81
Classroom Management Concerns	3	7	6	55	29	10	84
Teacher Training Opportunities	<1	17	15	63	4	18	67
School and Board Priorities	3	21	14	57	5	24	62
Teacher Comfort	3	11	21	53	4	14	57
Evaluation Issues	4	16	38	39	3	20	42
Demanding Nature of Teaching Drama	17	13	26	35	9	30	44
Perceived Seriousness As Educational Activity	6	53	32	9	0	59	9
Perceived Importance As Educational Resource	48	16	15	19	2	64	21

status subscore responses expressed in percentages. As demonstrated in the table, over 80% of responses for the most negatively rated status subscore cluster, consisting of class time priorities and classroom management concerns, were found to be less than 0, with 25% in the highly negative category.

While the most highly negative subscore cluster obtained the greatest overall frequency of negative responses, the second cluster, representing the next five negatively ranked subscores, received the greatest frequency of neutral scores attained. Finally, subscores in the third cluster, composed of the two most positive scores obtained, were rated as positive by over 60% of respondents, with a greater than 50% highly positive response for the subscore representing perceptions about the importance of drama as an educational resource.

Teachers' Self-Reported Use of Drama in the Classroom

Part C of the attitude questionnaire asked teachers to estimate the classtime they devote to the use of drama with their students. For the total sample surveyed, 10% reported no use of drama, 42% reported less than one hour per week, 19% reported approximately one hour per week, 10% reported more than one hour per week, and the remaining 18% indicated either no response or comments such as "does not apply to my position within the school."

As indicated in Table 23, responses based on teacher subgroup categories were next identified. Gender differences emerged in both categories of "no use of drama" and "more than one hour per week." Approximately three times more males than females recorded no use of drama, while four times more females than males reported using drama more than one hour per week.

When teachers were grouped according to teaching division assigned, primary teachers reported more frequent use of drama than either junior or intermediate teachers in three categories. First, while almost 20% of both junior and intermediate teachers reported no use of drama, only 1% of primary teachers responded in that category. Second, twice as many primary teachers as their colleagues reported using drama approximately one hour per week. Finally, while no intermediate teachers reported using drama more than one hour per week, 14% of primary teachers scored within that category.

Teachers with between ten and twenty years experience reported more frequent use of drama than either more or less experienced teachers. Both more and less experienced teachers reported no use of drama approximately five times more than these teachers. In addition, among the experience categories, teachers in the middle range reported the highest level of drama used--more than one hour per week. Finally, teachers who have taken at least one course in

Table 23

Teacher Self-Reported Use of Drama in the Classroom

(recorded as % of total responses)

Teacher Subgroup	No Use of Drama	Drama Used Less Than One Hour/Week	Drama Used Approximately One Hour/Week	Drama Used More Than One Hour/Week
Gender:				
Male	20	40	17	3
Female	7	43	20	12.5
Division:				
Primary	1	51	21	14
Junior	16.5	33	12.5	12
Intermediate	18	41	13.5	0
Years Experience:				
0 - 10	16.5	46	25	12
10 - 20	3	35	24	16
20 +	13	47	19	8
Courses Taken In Drama:				
No Courses	12	43	17	7
One or More	0	39	26	18
TOTAL RESPONSE	10	42	19	10

drama report more frequent use of drama than teachers with no drama background. No teachers who have taken drama indicated that they do not use drama in the classroom. Teachers who have studied drama also reported using drama more than one hour per week almost three times as often as teachers who have not studied drama.

Analysis of Qualitative Results

In Part C of the questionnaire, teachers were asked to identify the most problematic or difficult aspects of teaching drama and also to suggest means by which the use of drama in the classroom may be enhanced.

This portion of the questionnaire invited qualitative responses which were subsequently categorized and rank-ordered according to category frequency.

Eliciting opinions about problematic or difficult aspects of teaching drama obtained 161 separate comments. The most frequent response category addressed time priority issues, offered as a concern in greater than 25% of the responses (n = 42). Scarcity of readily available resources, including lesson materials and clearly defined evaluation procedures, formed the second most frequent response category, representing 23% of comments (n = 38). The third category, representing more than 20% of the total (n = 33) referred to teachers' lack of knowledge about implementing drama in the classroom. Fourteen respondents

submitted such global statements as "I don't know how to teach drama," while nineteen specified more exact areas of deficiency, such as "I don't know how to involve everyone in the class," or "I don't know exactly how to get the lesson started." Related comments, representing 15% of responses (n = 26) introduced classroom management issues of noise level, discipline, and control. An additional 10% (n = 16) expressed concern about physical space restrictions.

Finally, 4% of responses (n = 7) introduced the teacher's personal level of comfort as a problematic factor. One respondent commented, "I don't feel comfortable teaching drama"; another suggested, "Drama is not natural for all teachers."

Table 24 provides both a summary and rank-ordering of qualitative response categories identifying teachers' self-reported problems in using drama in the classroom.

In response to the second question posed by Part C of the questionnaire, teachers offered 91 recommendations for enhancing the use of drama in the classroom. The most common response, representing 43% of the comments (n = 39), suggested the need for increased teacher training through such means as professional development workshops, in-service visitations, demonstration videos, divisional and staff meeting presentations. The second most common response, representing 33% of the comments (n = 30) recommended improvements in both resources and support at school

Table 24

Teachers' Self-Reported Problems in Using Drama in the Classroom

Problem	Percentage of Responses
Class time priorities	25
Scarcity of readily available resources and materials	23
Lack of teacher expertise	20
Classroom management concerns	13
Physical space restrictions	13
Teacher's personal comfort level	4

and board levels. Specific suggestions included consultant demonstrations in individual classrooms, boardwide curriculum packages of practical strategies and evaluation procedures, and in-school physical space allotment for drama on a class rotation basis, in either the gymnasium or other open area. A third recommendation, expressed by 24% of responses (n = 22) was to mandate drama as a scheduled and structured component of the school program. Ideas included the assignment of distinct time periods for drama instruction into the curriculum content of various subject areas, and the encouragement of extra-curricular drama programs.

Table 25 provides both a summary and a rank-ordering of response categories identifying teachers' recommendations for enhancing the use of drama in the classroom.

Summary of Chapter Four

This chapter described the examination of the eight hypotheses generated in the study, namely:

1. There exists a discrepancy in teacher attitudes about drama in education such that perceptions of its value are significantly more positive than perceptions of its status.
2. Some value subscores are more significantly positive than others.
3. Some status subscores are more significantly negative than others.

Table 24

Teachers' Recommendations for Enhancing the Use of Drama in the Classroom

Recommendation	Percentage of Responses
Additional teacher training	43
Increased support at both school and board level	33
Inclusion of drama as a mandated component of the school curriculum	24

4. There is a significant difference between male and female teacher attitudes about the value of drama in education.

5. Number of years teaching experience is significantly related to teacher attitudes about the value of drama in education.

6. Teaching division (primary, junior, intermediate) is significantly related to teacher attitudes about the value of drama in education.

7. There is a significant difference in teacher attitudes about the value of drama in education between teachers who have taken one or more courses in drama and those who have not.

8. Subgroup classification is not significantly related to teacher attitudes about the status of drama in education.

Results supported Hypotheses 1, 2, 3, 5, 7, and 8, while Hypotheses 4 and 6 were not verified by this study. As well as statistical analysis for each hypothesis, additional post hoc findings were also described.

CHAPTER FIVE: SUMMARY AND DISCUSSION

Summary of Results

Using a sample of 126 randomly selected elementary teachers within a specific medium-sized Ontario school board, this investigation of drama in education achieved four related purposes.

1. It confirmed the discrepancy between teacher perceptions of the value of drama and its related status within the educational system.
2. It determined which specific uses ascribed to drama in education are viewed by teachers as more highly valuable than others.
3. It identified those factors which contribute most significantly to teacher perceptions of drama's low educational status.
4. It analyzed differences in teacher attitudes based on gender, years of teaching experience, teaching division, and drama courses taken.

Statistical analysis of questionnaire responses strongly supported ($p < .0001$) the assertions of related literature that drama is viewed as a valuable educational resource which suffers from low status within the educational system. In the present study, greater than 99% of teachers positively rated drama's educational value, while greater than 82% perceived its status as low.

When the educational value of drama was analyzed in

nine distinct categories, it was revealed that greater than 80% of respondents rated as highly positive drama's capacity to enhance creativity, social skills, personal growth, empathy, and problem-solving. This finding substantiates claims for the value of drama as a component of holistic child development, ranging across cognitive, aesthetic, and affective domains. Also rated positively was drama's efficacy as a method of facilitating language acquisition, motor skills, and the delivery of curriculum in various subject areas.

At first glance, the highly negative response of the teachers to drama's value in the training of theatre/performance skills may appear contradictory. However, the apparent anomaly is explained by the syntax of related questionnaire statements. The purpose of these statements was to determine whether or not subjects considered the enhancement of performance skills as drama's primary educational value, not whether or not they agreed that training in drama helps develop theatrical performance ability. Their highly negative response strongly supports the notion that teachers consider the value of drama in performance training as secondary to its other educational uses. Thus, teachers do not view drama's function in education primarily as a means to teach acting.

The nine status factors examined in the study may be categorized in three groups: (a) factors related to teacher

knowledge about drama and expertise in using it in the classroom; (b) factors related to school and board priorities of time, space, materials, and inservice allotted to drama; (c) factors related to perceptions of drama as an intrinsically valuable educational resource.

Examination of questionnaire responses indicated that while teachers rated factors in the first two categories as negative, they demonstrated a positive attitude towards factors in the third category. It is important to note that within the school board selected for the study, no classtime is mandated especially for drama instruction, and fewer than 20% of subjects have taken a course in drama. Although the majority of teachers surveyed considered drama to be a serious and important educational resource, they ascribed it low status with regard to board and school priorities of time allotment, and to deficiencies in their knowledge and confidence in the planning, implementation, and evaluation of dramatic activity in the classroom.

Quantitative analysis of drama's educational status was substantiated by qualitative data collected from Part C of the questionnaire, wherein teachers were invited to identify the most problematic aspects of teaching drama and to suggest ways in which its use in the classroom may be enhanced. Their responses confirmed that time priorities, the inadequacy of available resources, and lack of teacher training all represent barriers to the implementation of

drama in the schools.

Teacher subgroup investigation, based on gender, years of teaching experience, teaching division, and courses taken in drama, revealed no significant differences among attitudes toward the overall status of drama in education, although a few subscore differences were identified. In the examination of value scores, however, it was determined that two groups, namely teachers with between ten and twenty years experience and teachers who have taken at least one drama course, rated the overall value of drama significantly more highly than did other teachers. Both groups recorded higher value subscores in the categories of creativity, empathy, and problem solving; in addition, teachers with between ten and twenty years experience also rated highly the categories of social skills and language development, and teachers who have studied drama perceived more positively than other teachers drama's capacity to deliver curriculum content in various subject areas.

It is perhaps not surprising that these two groups of teachers also reported using drama in the classroom more often than their colleagues did. It was also discovered, however, that while no significant differences in overall value scores were recorded for either gender or teaching division subgroups, females reported more use of drama than did males, and primary teachers indicated more use of drama than either junior or intermediate teachers.

Implications of the Study

This study confirmed that teachers perceive highly the intrinsic value of drama as a medium for enhancing student growth in the aesthetic, affective, cognitive, and skill domains. As a tool for the development and communication of ideas, it was useful in facilitating both stimulation and expression within imaginative social contexts. Yet, drama's low status in the educational community in terms of time, resources, and expertise in its classroom use was also verified by results of this investigation. This paradox of high educational value/low educational status suggests a few significant implications.

Perhaps most obviously, the research presented in this paper clearly suggests that if the status of drama in education is to be raised, two principle conditions must be fulfilled. First, teachers require instruction in the planning, implementation, and evaluation of drama; and second, boards must mandate and support its inclusion in the curriculum offered to their students. An implication to be examined is the identification of means by which these two conditions may be achieved.

Certainly, training opportunities in drama could be expanded both in faculties of education and at the level of school board inservice initiatives. At the Brock University Faculty of Education, for example, the status of drama as a course option at the primary/junior and junior/intermediate

level of instruction could be raised to that of music, visual art, or physical education. In addition, mandatory, regularly scheduled drama instruction could be incorporated into both the language arts and environmental studies courses offered. At the school board level, teachers investigated in this study suggested several means by which instructional enrichment in drama might be implemented. Among their recommendations were: the allocation of a drama consultant to plan, develop, and co-ordinate programming; inservice workshops; division meeting and/or professional development day information sessions; and the creation of training materials such as demonstration videotapes outlining successful strategies for the use of drama in the classroom.

Of equal importance to the need for increased teacher training is the necessity of raising the priority of drama within school board curriculum design, development, and implementation. Ministry documents such as Drama in the Formative Years definitely recognize the high value of drama as an educational resource, and mandate its inclusion as an element of every child's education. It appears, however, that at the board level, the status of drama is greatly diminished, in terms of both classtime and materials allotted to it.

For instance, in the board investigated by this study, regular specified periods are assigned throughout the

elementary grades to both visual art and music, but not to drama. Unlike the other arts, drama is not included as an essential component of either report cards or any other form of recorded student evaluation. Furthermore, centrally-produced curriculum documents and guidelines exist for both art and music, while drama is "covered" in eight small resource pamphlets.

Without doubt, carefully developed board-produced resources for drama, integrated into already existing subject-specific curriculum, would provide teachers with both adequate and meaningful materials for classroom implementation. Perhaps even more essentially, the timetabling of drama within the school curriculum would perhaps ensure its delivery to students as a required component of their education. Similarly, the inclusion of drama as part of the student evaluation that is communicated to parents would help raise its status within the community above the category of educational frill.

The recommendations proposed above require support from both school principals and board administrators. In order to argue for this support, a more fundamental question must be addressed. Specifically, given the findings of this paper about the educational value of drama, should its status be elevated within the educational system? Certainly, two main objections may be raised. First, it may be suggested that recent economic restraints preclude the

implementation in the schools of any service which makes demands on a shrinking budget. In answer to this objection, the cost-effectiveness of drama as an educational resource must be brought to bear. As demonstrated in this paper, drama serves as a widely-encompassing educational tool, that crosses both learning domains and curriculum content. Yet, in terms of required resources, it is also extremely inexpensive to deliver. It demands no special equipment, no textbooks, no renovated facilities. At the school level, it necessitates neither an increase in staffing nor a regrouping of students. What it does perhaps entail, however, is the assignment of a drama specialist consultant to ensure that a curriculum for drama is adequately prepared and delivered within the system. Thus, the major economic cost of raising the status of drama in education at the board level (at least in small- to medium-sized districts) is equal to the salary of a single consultant within that board.

The second argument against raising the status of drama in education may be that today's curriculum is already too crowded, that including drama as a required element reduces available resources for other valuable components. This argument only holds, however, if one views the curriculum as a disjointed collection of distinct and separate units of knowledge based on subject-specific content, each one battling in a win-lose struggle for student time and board

resources. If, instead, the focus were to shift from debates about the relative merit of competing subject areas to an examination of educational needs based on required competency-derived outcomes, then it becomes evident that drama's efficacy in facilitating affective, aesthetic, social, communication-based, and cognitive student growth affords it a unique and highly useful place within the educational system. Recent Ministry initiatives certainly suggest a trend towards outcome-based benchmarks of student development which will, perhaps, mandate a restructuring of content-specific program delivery to allow for increased curriculum integration and synthesis. In viewing drama as a valuable resource for helping to facilitate the inception of a more multi-modal concept of outcome-based learning, its status may already be enhanced.

Further Research Questions

The results of this study included findings which pose the following questions for future examination.

1. Would an investigation of the status of drama in education produce different results in a school board which already specifies drama as a structured part of the curriculum, employs a drama specialist in a consultant role, and/or supplies teachers with centrally-produced curriculum documents and guidelines?
2. What is the status of drama in each of the Ontario

faculties of education?

3. Why do teachers who have taken at least one course in drama rate its value significantly more highly than other teachers? Did they study drama because they already valued it highly, or did they learn to value it more highly because they had studied it? More particularly, why is it that teachers who have studied drama rated more highly than any other group of teachers its capacity to deliver curriculum content in a variety of subject areas? Is it because teachers who have not studied drama are unaware of its potential in this area? Or is it because of any predisposition on the part of teachers who are likely to study drama?

4. What characteristics of teachers with between ten and twenty years experience may explain the finding that this group rated the value of drama significantly more highly than either their more or less experienced colleagues?

5. Why do female teachers tend to use drama in the classroom more than male teachers? Why do primary teachers tend to use drama in the classroom more than either junior or intermediate teachers?

In addition to these specific research questions, it is imperative that more systematic and controlled studies be initiated in order to both define and measure student growth that may be attributed to exposure to drama in education. Empirical justification for the highly perceived value of

drama as an educational resource may be the most potent research method of ensuring its place as a mandatory component of every child's school experience.

This study revealed that teachers regard drama as a valuable educational resource. It is now incumbent on schools, boards, and faculties of education to ensure that its efficacy as learning medium and teaching methodology be maximised.

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APPENDIX A

AGREEMENT RESPECTING EDUCATIONAL RESEARCH

PROJECT DESCRIPTION: an examination of the use and status of drama in the elementary panel.

RESEARCHER: Debra Hundert (Name) Teacher (Position)

E. L. Crossley Secondary School

School 892-2635

(home) 6 Leslie Place, Fonthill Home 892-8402
(Address) (Phone)

DATA COLLECTION: Teacher attitude questionnaire

Subjects: elementary teachers from randomly selected schools from within each family of schools

Facilities/Resources Required:

Tests/Instruments Used: questionnaire devised for this study

Consent required for participation: by teachers asked to participate

Other conditions on instructional treatment or data collection:
data to be collected at staff meetings of selected schools

DATA ANALYSIS: quantitative

Type:

Conditions:

TIMELINE: data collection - November-December/92

FEEDBACK/IN-SERVICE/PUBLICATION PLANS:

- participating teachers wishing to receive results of the study will be notified of them by mail
- thesis to be completed by Spring/93 for M.Ed. at Brock

APPENDIX B

Letter to Principals of Schools Selected for the Study

Dear_____,

Thanks once again for the participation of your staff to this educational research . The enclosed questionnaire probes teacher attitudes about the value and status of drama in education. In order to ensure validity of the results, it is important that as many teachers in the schools selected as possible complete the questionnaire. Once their responses are analyzed, I will send a copy of the findings to your school. If you have any questions or concerns about the administration of the questionnaire, please call me at E. L. Crossley (892-2635) at any time. I am very grateful to you for taking the time to participate.

In order to maintain consistancy in the administration of the questionnaire, PLEASE READ THE FOLLOWING INSTRUCTIONS TO THE TEACHERS prior to their completion of it:

1. The questionnaire you have been asked to complete elicits information about your views on drama in education. For the purpose of this research, please regard drama as the imaginative adoption of a role, not necessarily assumed for the pupose of performance for an audience. Students are engaged in drama during any activity in which they speak, listen, interact, write or reflect in role,while pretending to be either someone or something else, somewhere else or at some time else.
2. The purpose of this questionnaire is to gather accurate information about teacher attitudes. There are no correct answers. Please provide your honest opinions to the statements presented.
3. Please respond to all questions in Part A and Part B of the questionnaire, and be as specific as possible in your responses to Part C.
4. Anonymity of both teacher and school will be maintained throughout this research . Please do not identify yourself on the questionnaire.
5. Thank you for your participation. It is truly appreciated.

Sincerely,

Debra Hundert

DRAMA IN EDUCATION--TEACHER ATTITUDE QUESTIONNAIRE

PART A--ALL ABOUT YOU

PLEASE CIRCLE THE APPROPRIATE RESPONSES:

I am currently employed as a:

1. classroom teacher
2. resource teacher
3. librarian
4. guidance counsellor
5. other

Most of my time is spent with children in the following division(s):

1. primary
2. junior
3. intermediate

I am: 1. female 2. male

PLEASE STATE YOUR TOTAL NUMBER OF YEARS TEACHING EXPERIENCE:
(as of the beginning of this school year) _____

PLEASE LIST ANY MINISTRY OR OTHER COURSES YOU HAVE TAKEN IN DRAMA:

_____
_____
_____

PART B

PLEASE INDICATE YOUR RESPONSE TO EACH OF THE FOLLOWING STATEMENTS BY CIRCLING THE APPROPRIATE CATEGORY:

SA=strongly agree A=agree N=neutral D=disagree SD=strongly disagree

1. Participation in drama improves student concentration.	SA A N D SD
2. The noise level generated by drama classes concerns me.	SA A N D SD
3. Drama allows students to express themselves imaginatively.	SA A N D SD
4. Drama builds self-confidence in students.	SA A N D SD
5. I am bothered by the unstructured nature of drama classes.	SA A N D SD
6. It is more time-consuming to prepare for drama than for most other subjects.	SA A N D SD
7. Drama fosters co-operation among students.	SA A N D SD
8. Drama classes train gross motor skills.	SA A N D SD
9. Drama classes are difficult to control.	SA A N D SD
10. Teaching drama is exhausting.	SA A N D SD
11. Drama class promotes the development of social skills.	SA A N D SD
12. Drama is useful in teaching environmental studies.	SA A N D SD
13. Drama class promotes fine motor skills.	SA A N D SD
14. Drama's most important function is teaching students how to perform on stage.	SA A N D SD

15. Drama is too time-consuming to implement .	SA A N D SD
16. Drama allows students to express creativity.	SA A N D SD
17. Evaluation of student progress in drama is more difficult than in most other subjects.	SA A N D SD
18. Drama class improves oral language fluency.	SA A N D SD
19. Drama class encourages the growth of problem-solving skills.	SA A N D SD
20 Drama is useful in teaching math.	SA A N D SD
21. Through drama, students gain an understanding of different human problems.	SA A N D SD
22. Teachers at my school are provided with sufficient resource materials to teach drama adequately.	SA A N D SD
23. Drama class improves written language fluency.	SA A N D SD
24. Drama encourages students to devise different solutions to conflict situations.	SA A N D SD
25. Assessment in drama should be included on report cards.	SA A N D SD
26. Drama is a good medium for values education.	SA A N D SD
27. In drama, the teacher has to give up too much control of the class.	SA A N D SD
28. Teachers have precise evaluation criteria for assessing student progress in drama.	SA A N D SD
29. Drama is an educational frill.	SA A N D SD

30.	Teaching drama makes me feel uncomfortable.	SA	A	N	D	SD
31.	Time spent on drama interferes with useful teaching time.	SA	A	N	D	SD
32.	The major aim of drama in education is the training of acting skills.	SA	A	N	D	SD
33.	Drama is a valuable educational resource for all students.	SA	A	N	D	SD
34.	Drama's place in education should be as part of an extra-curricular program only.	SA	A	N	D	SD
35.	I do not have the time to use drama with my class.	SA	A	N	D	SD
36.	Drama should be taught by a consultant drama specialist only.	SA	A	N	D	SD
37.	Drama should be compulsory for primary students.	SA	A	N	D	SD
38.	Drama should be compulsory for junior students.	SA	A	N	D	SD
39.	Drama should be compulsory for intermediate students.	SA	A	N	D	SD
40.	Drama should be compulsory for senior students.	SA	A	N	D	SD
41.	I received adequate pre-service instruction in drama at teacher's college.	SA	A	N	D	SD
42.	Ministry documents on drama in education have been made available to me.	SA	A	N	D	SD
43.	Within my present school board there are sufficient in-service opportunities for teachers to learn about drama.	SA	A	N	D	SD
44.	I am encouraged by my principal to use drama in the classroom.	SA	A	N	D	SD

45.	I am encouraged by consulting staff to use drama in the classroom.	SA	A	N	D	SD
46.	I am encouraged by board administration to use drama in the classroom.	SA	A	N	D	SD
47.	Drama should be a mandatory component of teacher training.	SA	A	N	D	SD
48.	Drama is a high priority at my school.	SA	A	N	D	SD
49.	Drama is a high priority within my school board.	SA	A	N	D	SD
50.	I would like to learn more about using drama in the classroom.	SA	A	N	D	SD

PART C

YOUR THOUGHTS

PLEASE CHECK THE MOST APPROPRIATE RESPONSE FROM THE FOUR BELOW:

I do not use drama with my class._____
I use drama with my class an average of less than one hour per week____
I use drama with my class approximately one hour per week._____
I use drama with my class an average of more than one hour per week. ___

PLEASE LIST THE ASPECTS OF USING DRAMA IN YOUR CLASS THAT YOU FIND MOST DIFFICULT OR PROBLEMATIC:

1._____
_____
_____
2. _____
_____
_____
3. _____
_____
_____

WHAT RECOMMENDATION(S) COULD YOU MAKE FOR IMPROVING THE USE OF DRAMA WITHIN YOUR SCHOOL?

_____
_____
_____
_____
_____
_____

THE TIME AND THOUGHT YOU HAVE GIVEN TO THE COMPLETION OF THIS QNESTIONNAIRE IS GREATLY APPRECIATED. SINCERE THANKS FOR YOUR PARTICIPATION IN THIS RESEARCH.